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ABSTRACT

For four years Colorado Caravan has brought plays and workshops to an average of 60,000 people a year in all parts of the state, focusing on performing in schools but also reaching out to mental institutions, community centers, prisons, hospitals, and homes for the elderly. This document contains four training manuals which provide practical guidelines and a theoretical framework for developmental theatre. The first three manuals cover the various aspects involved in management, workshop, and production, while the fourth manual contains a description of the process of scriptmaking and sample scripts for use in elementary and junior high schools and for producing a Shakespearean drama. (JM)

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Training Manuals

for the

COLORADO CARAVAN

National Dissemination and Diffusion Project

a Title IV-C

(formerly Title III ESEA)

supported project

University of Colorado

Department of Theatre and Dance

Developmental Theatre Program

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Training Manuals for COLORADO CARAVAN

		Color
I.	Management	Yellow
II.	Workshop Manual	White
III.	Production Manual	Green
IV.	Scriptmaking Manual	Blue and Goldenrod

The Colorado Caravan Workshop Manuals

Introduction

Developmental Theatre, as we conceive of it, involves the use of theatre for the purpose of facilitating personal and social development. The potential for such facilitation is limited by two major factors: the openness of people to what we have to offer and the nature of theatre itself. Even assuming an enthusiastic desire to take advantage of our offerings, we can make no pretence to be all things to all people. There is some development that we can facilitate. Our experience--a mere four years now at the start of 1976--is limited. There is much exploration yet to be done, much yet to be learned. There is no need, however, for others to start now where we started four years ago. The intention of this series of manuals, therefore, is to describe our goals and our methods at this point of time.

The scope of each of the manuals is limited; it should, nonetheless, be of value. The value will be greater for those who do not turn to it for a definitive statement but for practical guidelines and a theoretical framework which can serve as the background for an experiment. To date, the experiment has been successful and fulfilling. We are no longer seeking to determine whether this concept of developmental theatre is viable. We are still seeking ways to increase and expand its utility. Our effort is developmental in that we are still learning, still trying out new ideas, still

capable of, and quite willing to accept mistakes. Those who would like to join in this experiment--in doing what we know is effective but can be made more effective--will be off to a running start if they can benefit from what these manuals have to offer.

Concerning the Management of a Touring Theatre

by

Lola Wilcox

Department of Theatre and Dance, University of Colorado (Developmental Theatre Program)

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Concerning the Management of a Touring Theatre

A successful touring theatre operation, like any other business, depends equally upon the "front" people and the people "behind-the-scenes." The front people meet the public, sell the goods, and bring in the money. The behind-the-scenes people do everything else.

In a theatre operation the front people are the actors and, often, the director. For many people, including many actors and directors, there are no other people worth mentioning in the profession.

What do you want to be when you grow up?

An actor. An Actress. A STAR.

Encouraged by audiences, and the traditional mystique accorded their jobs, the front people often tend to view themselves as special, as gifted, as "Artists." Often the technical personnel (the costumer, the light persons, etc.) are viewed as hired hands, people who exist only to decorate and amplify the actors' work. The people who work publicity, box office, and related tasks are often relegated to the status of volunteer help.

Yet every actor and most directors have had the experience of rehearsing a show for weeks, of putting in hours of time at the theatre and at home, knowing they have one of the best shows in town but--opening night comes, the run begins,

and night after night the house is nearly empty.

Theatre is Dying.

Nobody goes to the Theatre anymore.

No matter how good the show, no matter how excellent the Artists, it comes to nothing if there is no audience. It is at this point (of no return) that one of the actors usually remarks: "What we need is a good advertising person," or "This theatre needs a business manager." And those remarks, however late in the game they are made, are the truth. No other business would think to run itself with only "front" men.

In touring theatre the need for organizational personnel is acute. It may be possible for other theatres to reach opening night with barely a thought as to who and where the audience is. It is next to impossible for a touring theatre to begin to tour without some idea of where it is going.

There is much to be gained if a theatre organization can consider the actors, directors and technical personnel as blue collar workers--"Labor" at its most glamourous--and the behind-the-scenes personnel as the "Management." It is the behind-the-scenes people who are responsible for the structure, the budget, the morale, the Big Picture. Let the management personnel be responsible for the organization; let the labor personnel concentrate on the productions.

Let's get the show on the road.

All I want to do is ACT.

The First Consideration - An Office

A theatre is automatically designed with a variety of territorial areas. The audience has its special area of seating; the actors have the stage and backstage. Box office and lobby personnel have assigned areas; so does concessions. Often the office is a small area behind the box office; all too often the box office is the office space. Perhaps the architects think of theatre as Art, not Business, and don't include space for a permanent, visible Management.

A touring theatre lacks the usual territories; by definition the spaces it plays belong to someone else. A touring theatre may have rehearsal space but, if it is like ours, this space is filled by other activities as soon as it is vacated. The vehicle the group tours in too often becomes the only "home" territory. The "office" often seems to "belong" only to the management. An office which is planned with territorial problems in mind can become the heart of the touring company and the whole program can benefit.

Ideally there should be two areas, one used by and therefore belonging to the Management, and one that is neutral and can be used as a place for meetings between the labor and management or as a place, other than the touring vehicle, where problems within the group can be settled. Then a discussion can often be postponed, labeled "for the office,"

and precious energy preserved for the job.

> We don't have the time or the energy to discuss this now. We go up in ten minutes. Save it for the office.

This neutral area can be a living room style room with carpets and lamps, or a Teacher's Lounge style with chairs and a small kitchen. It can be nothing more than a permanent corner of a room with a table or a circle of chairs. But it must be a space that is open and no one else's territory. Who uses--owns.

The management's space must possess a desk and a least one telephone. There must be a place to hang or post a map of the touring area. It is extremely important, though perhaps not essential, to have access to a mimeo or copy machine. There needs to be a file cabinet to keep track of who, where, and how. If the touring theatre works from its own accounts, there needs to be a bookkeeping system and materials. Beyond that, what else happens, happens in the minds of the management personnel.

The Second Consideration - The Management Personnel

We are all aware of role definitions and how they are used in our society. There are as many types of roles in the management end of the theatre business as in the labor and, as an actor does, one person can often play several different parts.

We have discovered that it is essential that one person possesses the final say on policies and procedures and

assumes the final responsibility for the activities of the theatre.

The Buck Stops Here!

Ideally, this person should be free from task oriented roles directly related to the touring operation. He needs to maintain an overview, to focus on the long term, primary objectives of the Touring Theatre. Because he is in this neutral position (working neither in labor nor management roles) he can serve as consultant, mediator, and support unit for both working segments.

It is essential to have someone fill the rolls of secretary and bookkeeper. There must be a person in charge of advertising. Roles that are unique to a touring theatre situation are Booker and Advance Person.

The Third Consideration - The Responsibilities of the Management Personnel

The Supervisor (by Martin Cobin)

--funding (grants, etc.)

--overview (goals, philosophy)

--mediator

--support unit

--responsibility-taker

This brief list stakes out the supervisor's territory. It is pretty well self-explanatory so far as the "what" is

concerned. Financial support must be obtained and maintained and there must be fiscal responsibility in the use and accounting of funds. A clarity must be maintained as to the purpose of the total activity; and the goals and activities of individuals, and of individual efforts, must always be evaluated and coordinated by someone with sufficient perspective to understand the total operation and the degree, or lack, of consistency. Perhaps, indeed, the greatest need for maintaining this perspective is with respect to funding. The temptation to abandon or distort goals can be extremely great when a shift of emphasis or the employment of certain practices promises to increase the financial capacity to function. Expediency is particularly attractive when it offers the only means of survival. Without denying either the necessity or the positive advantages of flexibility and adaptability, there should be clarity as to when an organization is abandoning its reason for existence for the sake of existing; at such a point the decision as to whether or not to continue should be a conscious one. Awareness of this sort will not necessarily lead to abandonment of a total project; it will more commonly lead to a healthy rejection of certain options. But even when the results appear most disastrous, a real commitment to the people being served may require either a public and well understood statement of shift in objective or an actual termination of the program; either would be preferable to soliciting support for, and involvement in, a program which is no longer doing what those

who are solicited and involved are told it is doing. Such a situation of duplicity and waste can be a consequence of ignorance even with well-intentioned people; for this reason, the maintenance of a proper perspective is essential.

Little need be said about the supervisory functions of mediation, support, or the taking on of responsibility. When a number of people work together in a situation requiring diverse talents and goals, there may well be differences that arise. In responding to such situations, a number of elements are helpful, including a sense of humor, a capacity for patience, an awareness that even adults are in a growth process and that time is often an essential ingredient, and a steadfast focus on the primary need to achieve the program objectives. When a number of people work together in constantly varying situations often removed, in time and distance, from the home base, there is an obvious need for someone to stay home to mind the store. The touring group must be resourceful but there must be confidence in the support that is available. In this regard, there should be no false expectations as to the nature of the available support. Good communication is important in this regard. Finally, as in any organizational effort, someone should be ultimately responsible and there should be clarity as to who this person is.

The preceding has identified the "what" of the supervisory function. The "how" will necessarily differ from one situation to another. Generalizations distort. There is

also the real danger that specifics as to "how we do it" will imply a notion that others should do it the way we do. Actually, how you do it should be by relating your own talents, resources, and personalities to the accomplishment of your own goals in a manner that is consistent with your philosophy. Obviously, your ability to do well, in these terms, will be enhanced by clarity as to your goals and philosophy. Without referring to other specifics regarding the "how" of supervision, a statement of our goals and philosophy--at least in part--may be helpful. There is no danger in this area of implying on the subconscious level any need to do as we do; such implications will be quite overt and capable of being dealt with in a forthright fashion. An attempt to articulate such matters may serve to stimulate a comparable attempt on your part; such an attempt would be highly advantageous to you. Nor is there anything amiss in our attempting to proselytize in this manner since, presumably, it is a positive response to the nature of what we are doing that motivates an interest in learning more about our program.

We have, in fact, several goals which we consider to be mutually reinforcing. One goal is to bring good quality live theatre to people who have insufficient or no experience of it. Another goal is to enable people who have had little contact with the theatre to obtain personal interaction with theatre people--as human beings and not only as performers. A third goal, achieved through the first two, is to enlarge understanding of, and appreciation for, the theatre

as an art form. A fourth goal is to stimulate growth. We believe that audience participation in the theatrical transaction can exercise the imagination and increase sensitivity and awareness. We choose our materials and our production techniques in a conscious attempt to exploit the theatre's potential to stimulate growth in this way. In the workshops which follow our productions, we consciously strive to further this impact on the imagination, the sensitivity, and the awareness. Not only does the workshop enlarge the impact but the performance provides a springboard for the workshop. The performance earns us the right to be where we have come, builds rapport between actor and audience members, facilitates the interaction between the actor/workshop leader and the audience member/workshop participant. The workshop situation also facilitates other types of growth. These may be developmental or subject matter in their orientation and may be custom built through pre-planning. These matters are discussed at greater length elsewhere. (See the production manual for specifics concerning our approach to performance. And see the workshop manual for specifics concerning our working methods there.) Let it be enough, here, to identify the goal of growth stimulation--with one important qualification. If the people with whom we interact grow in factual knowledge as a consequence of the interaction, we view this as a wonderful by-product; we're happy when it occurs but this is not our objective. Our objective is personality growth. We want people to grow in self-acceptance, in

acceptance of others, in appreciation, in curiosity. What the "Eskimo" label meant to those who applied it and what the people we call by that label actually call themselves is of less concern to us than the awareness we can create of the fact that these people of the far north have a culture which is different, interesting, and to be respected. The Turkish activity to which Othello is asked to respond is of less concern to us than the awareness we can generate of Shakespeare as a writer of plays which deal with human beings whose passions can come alive and whose speech can be understood (and whose values we can question and at times reject). The factual knowledge we present is of less concern to us than the interest we can generate in a subject which others--if so motivated--can take advantage of in the larger context of an ongoing relationship.

In assuming responsibility, providing support, mediating in areas of friction and dispute, seeking and expending funds, the supervisor (whatever his or her title) must constantly keep in mind the overall objectives and the realization that means must be consistent with goals.

One final word should be said of the supervisory function: there must be a sensitivity to the value of the program to those involved in providing it. Goals must be articulated here as well. For us, the goals are clear-cut. First, our program provides excellent training for actors at a certain advanced stage of development. Little opportunity exists for developing actors to experience the demands, and

the opportunities for refinement, of repetitive performances over a long period of time. Such experience is the nature of this program. Actors will also learn to work together, to adapt to a variety of audiences and performance situations, and to replace gimmickry with a more substantial honesty as a consequence of the overt honesty of their audiences. Second, our program trains people in the techniques of what we call developmental theatre. Thirdly, our program generates an awareness of the significance of what we are doing, motivating participants to seek to accomplish as much, more, or at least some part of it, in their ongoing activities after they have left our own program.

Secretary-Bookkeeper

The roles of Secretary and Bookkeeper are dependent upon the Booker and can often be handled by the Booker or by a part-time employee. If the touring theatre is part of a larger operation the Booker will need to coordinate his work with the larger staff. The bulk of the secretarial work tends to be seasonal, with hours and hours needed before the tour begins to prepare the various information and advertising packages. Often scripts need to be typed. Daily work pertaining to booking almost entirely consists of mailing the information and advertising packages and typing letters that confirm arrangements made by the Booker on the telephone. Often the Booker is the most efficient person to do this work as he knows the arrangements he has made.

Bookkeeping is generally more complex a task than originally anticipated. Expenses are divided into three types: 1) salaries (if any) and perdiem 2) those incured while preparing the shows (costumes, etc.) 3) those related to touring such as gas, housing, food. It is essential to make all arrangements extremely clear to the actors at the time they are hired. They must know what their salaries are and when they are to be paid. They must know per diem payments and arrangements in advance of the tour, i.e., so much per day, paid one week in advance of tour. It is possible to select a tour manager who is paid a lump sum for the whole group's expenses but this tends to deteriorate into arguments.

You have to pay for my candy bar
because you paid for his dessert.

Income is where real complexities arise. A variety of institutions must be billed, ranging from schools to old folks' homes to the Ladies Aid of Watkins County. Frequently every institution billed will have a different method of payment. The fee schedule may vary dependent upon where the group is performing, especially if the Booker is allowed some negotiating freedoms. Price also varies if home hospitality is exchanged. It is helpful to have a predetermined scale of price variations. Below is an example, not necessarily offered as a specific guideline. Remember, for the sanity and wellbeing of the Bookkeeper, the Booker must keep a record of all financial arrangements he makes.

Schools
1 performance ½ day . . . . . .
2 performances 1 day. . . . . .
Social Groups
1 performance plus workshops. . . . . .
2 performances plus workshops . . . . . .
Mental Health, old folks, etc.
1 performance plus workshops. . . . . .
2 performances plus workshops . . . . . .
Prisons, Hospitals, etc.
1 performance plus workshops. . . . . .
2 performances plus workshops . . . . . .
Home Hospitality rates
place to stay . . . . . .
place to stay and eat . . . . . .

Booker

The Booker is a major management figure. It is his job to arrange the times and places where the shows will be performed and workshopped. Too often the job is visualized as a glorified secretarial position, whereas in reality, the person must have several special qualities. He must be highly organized, with a mind that can visualize several months and a whole state or area at the same time it is tuned to remembering masses of details. He must be capable of on-the-spot thinking for he must constantly adjust to myriad numbers of variables in people and situations. He must have a flair for selling, for it is his job to convince someone who doesn't in the least care about drama that this theatre is exactly what they need.

Playing a prison ain't no Sunday school picnic, lady.
What do you think you're getting into?

The booker doesn't sell shows as much as he sells the ideas

and philosophies of the theatre. This is also true because often the Booker's images of the shows are formed during early rehearsal stages. As he works weeks and months in advance he must be aware that the shows are changing, but the information is not essential to the process of booking those same shows. It is easier to work in generalities. Often the whole selling operation takes place by phone, and the quality of voice and ability of the person to work by phone are important.

No matter how good the shows are, in the end the theatre rests on the shoulders of the Booker. If the Booker is not good at his job there will be problems. Long periods between shows mean bored actors and sloppy, unconcerned work. There is a lessening in the quality of the shows. When there are several shows in the reperatory it is important to book each show at least once a week if possible. This helps the material to stay fresh. The opposite error is to book too much, too full, and thereby exhaust the actors.

A balance between too little and too much work must be found.

A sideline of this problem is to book sensibly. Expenses and actor morale depend to a large degree upon the length of traveling time, in away-from-home time and in-between-performance time. If there are going to be two days off in a given week, try to make them together; in this way the actors can utilize their times off. Be careful not to waste

time traveling up and down an area: tired actors resent driving back to a place next door to where they were a week or a month earlier.

While keeping these major things in mind, the Booker picks up the phone, pencil in hand, a map and a calendar ready on the desk.

Advertiser

The job of an advertiser varies with the need of the theatre to generate an audience. In our case, the audiences are often "captive;" schools, prisons, homes for the elderly, hospitals, etc. can by definition guarantee the audience. If the tour is to audiences that must be encouraged to come, advertising becomes extremely important and a large amount of energy must go into the job. At the very least, to enlarge the overall reputation of the theatre, a basic story should be prepared and used in town newspapers whenever possible.

Advance Person

An advance person preceeds the touring theatre by several days to the place where the show will be put on and makes the necessary physical arrangements. He contacts the Home Hospitality people or arranges motel/hotel housing, spots restaurants, etc. He checks on advertising, especially if any show's fee will be paid by charged admissions. He is an essential person for a large touring company and would be a nice feature for a small one. Our particular theatre has never had a person in this role and so the job is split

between the Booker/Advertiser in the Management (who handle the work that can be done by phone and mail) and the Stage Manager in the labor (who handles the situations as they arise in the town).

Oh, is it today you come? Gee, we thought it was next week.

Sorry, all the motels are filled because of the Moose Convention.

We're closing now. Yeah, this is the only place to eat in town.

There's a truck stop in the next town over, 20 miles.

A Fourth Consideration - The Method

Some of the roles mentioned above have been filled by people or a series of people who developed a method particularly useful or reflective of the developmental process of the Caravan. These methods are described briefly here.

Director (see the Production manual)

There is a separate manual devoted to a discussion of the method of directing the Caravan productions. This booklet discusses how a touring, educationally oriented production or group of productions can be mounted simply and efficiently and it refers specifically to the methods employed in this process as characterized by the Colorado Caravan.

Booker

The Booker begins his job with a phone in hand and an empty calendar in front of him. In advance, it is important

to know and be able to express the overall objective and goals of the Theatre, what the shows and workshops will look like, and what the basic price schedule is. It is important for a beginning Booker to study his tour area geographically, understanding the best tour routes and the weather patterns that may effect the roads. It is also important that the Booker has a clear picture of the target audiences.

It is possible to rough out a tentative time schedule of sorts, taking several items into consideration. We travel early fall and winter in the mountains while the weather is good, and stay near home in late spring when there are heavy snows. Schools are slow to book during the Holiday Season, beginning with Halloween at the end of October, but are easy to book in the long time between New Year's and Spring Break. We tour the state of Colorado in a cloverleaf, roughly one circle to each corner of the state. This gives us a mimimum of four lengthy away-from-town tours; it is desirable to have at-home dates scheduled on either side of these longer tours.

If he is lucky the Booker will begin with a file of major contacts in the state. If such a file is not available, the Booker should make one as he goes along. Several important beginning sources are:

1. State Department of Education for a Directory of Schools. This usually lists phone, address and principal, and often includes number of students, etc.
2. State University's Journalism Department for a list of major state daily and weekly newspapers and radio and T.V. stations.

3. State Mental Health Society for a list of hospitals and regional centers. These regional centers generally have other contacts, such as prisons, reform schools, schools for the retarded, schools for Deaf and Blind, homes for the elderly, etc.

4. The State Arts Council should maintain a card file or at the very least a mailing list of arts oriented people around the state and community theatre organizations. These people are helpful in establishing local contacts and helping with Home Hospitality arrangements.

Whenever possible begin at the top of an organization and work down. It is easier, for example, to book the theatre with a superintendent of schools for his district's schools than it is to work school by school. If the superintendent won't help, call the Language Arts Coordinator or Curriculum Director for the system. If he won't help, call the Principal of one school and attempt to go to a Principal's meeting (which tend to happen on a regular basis) to explain, hand out materials, and book. But if necessary, book school by school by telephone.

It can be extremely helpful if the Booker has a package containing a mimeographed information sheet about the Theatre, a separate sheet for each play containing information about practical matters such as audience arrangement as well as descriptive information about the plays. The workshop descriptions and requests also need separate sheets. Examples of the best of our informational sheets are appended to this booklet.

The Booker can mimeograph several hundred sheets for Contact information. This form is filled out for each contact

he makes. The information on the sheet can be used to record the necessary scheduling information and then the sheet should be filed. The next year it is pulled from the file, updated, and becomes not only a future reference but a history of the contact. An example of a Contact Information Sheet is included. The information on these sheets must be translated into useable form and given to the touring group. It would be possible to use duplicates of the forms, but six actors with a single sheet for each booking equals a lot of scrap paper.

If the booking is completed and confirmed by telephone a contract or bill must be sent. We send these contracts in duplicate, with one designed for the school to use and keep and one designed to come back to us with the check. When the contract comes in with a check, the contract is marked paid and filed with the Contract Information sheet. When it comes in without the check, we wait two weeks and then mail a bill. An example of the contract is included.

If there is no advance person, the Booker should call the contact the day before performance to confirm arrangments and check on last minute developments. There is generally nothing that can be done about changes because the Theatre is on the road and can't be reached, but the advance call eliminates situations where the Theatre arrives and no one has remembered they are coming.

In a certain percent of the cases, no matter how many times the Booker has carefully repeated a given piece of

information on the phone, no matter that the contact has several carefully written sheets explaining intent and need, the information will not have been assimilated or acted upon in the way in which the theatre needs. That is why the advance person is important.

The Advance Person

We are recommending an Advance Person to you on the theoretical principle that face to face contact between two people who have the authority to make decisions will accomplish ten times the work of a dozen phone calls. The fruit of this arrangement is that the actors are relieved of the burden of having to make daily logistical decisions.

These logistical decisions are grouped into two areas: on tour and at the performance/workshop area. The Advance Person could, by traveling several days in advance of the touring personnel, arrange sleeping and eating accomodations, determine the best route, determine the location of the performance, add work with the Booker to determine Real Time.

Booker: It's only 20 miles on the map from Eagle to Red Butte.

Ad. Per: But the 20 miles can only be driven at 15 miles an hour because the highway department tore up the road three years ago.

There are problems of Real Time at the Performance/ Workshop space as well.

Booker:	Well, she said she had ten periods in the day and wanted nine workshops. I suggested the tenth period be a lunch hour.
Ad. Per:	Each period is twenty-five minutes, not an hour, and the school is so large it takes five minutes to get from class to class, plus five minutes to settle down and make announcements. That gives us fifteen minute workshop periods.

The Advance Person can ask (or reask) such questions as:

1. The arrangements made with the Booker are for such and such a day, etc?
2. Could I see the space designed for the performance? What other spaces are available?
3. Will announcements or bells interrupt the performance?
4. Will all workshop participants have seen the performance?
5. What size will the workshop group be?
6. What does the workshop space look like? Lots of room?
7. What specific workshops can be presented or prepared for this audience? What are the needs of this group?

He can also prepare the host personnel as to what to expect and suggest ways of really using the experience of the Theatre.

If I had only known this was what would happen, I could have. . .

It is essential that the host personnel understand what kind of theatre is coming and what the expected results are. If possible advance materials might be offered which encourage Pre and Post work with the target audience. These could include bibliographies, scripts, advance teaching materials, games --the list is endless.

The Advance Person could also handle part of the publicity packages if publicity is necessary. His role in this activity

is discussed in the advertising section.

Advertiser

When advertising is necessary, a planned approach to the field is imperative. If the theatre needs to generate audiences to stay alive, the money spent on advertising needs to reflect that fact. It should be the largest item in the budget, taken off the top of what ever funds are available. I repeat: advertising should be the largest item in the budget, not including the salary of the advertiser.

The planned approach can divide the advertising impact into three areas:

1. National and Regional advertising (which depends upon need and desire of the theatre to be recognized nationally or regionally)
2. the Area or town
3. the situation itself

Advertising on a national or regional basis is a long process and should be planned in terms of years rather than months. National circulation magazines buy articles months in advance, for instance. The thrust of the advertising (entertainment or news or education) must be determined and contacts made. National conventions are often the best source for contacts and for display.

A basic publicity package can be prepared for the area or town. It includes:

1. newspaper articles for both weeklies and dailies, including pictures
2. radio ads

3. posters

4. flyers

There needs to be someone who sets up T.V. shows and radio interview programs. T.V. ads generally have to be bought but many radio stations advertise for free on their "Town Calendar" and most are interested in using the group for their talk shows.

The situation itself needs posters and if there is a paper, such as a school paper or the Kiwanis news or whatever, there should be articles prepared for those publications. Announcements can often be made on a P.A. or other system.

If there is an Advance Person he could explore more local publications such as regional farm journals and local magazines. There are often industrial plant newspapers and newsletters in local organizations. He can appear with written article in hand, and a package of envelopes addressed to the Theatre's funding agents. He should request that copies of the advertising materials be sent to the people on these addressed, stamped envelopes. Generally a letter of appreciation accompanies these articles when they are finally mailed and a real grass roots support of the theatre is born.

In a local situation the most important form of advertising is Word-of-Mouth. The advance person's work gets word-of-mouth going but I would suggest a definite organization of the campaign. Include letters to alumni of your local school's department and a letter to any alumni organizations. Suggest theatre parties. Do the same for all community

theatre organizations in the towns you will visit. If possible set up a telephone tree: this is the simple principle of asking your contact to call five people and tell them personally about the theatre and ask them personally to come. Then ask them, whether they can come or not, to call five friends each and ask them the same. This is the single most effective form of advertising and if utilized well could probably pack the theatre without a shred of information being in the newspapers or major media.

The importance of advertising cannot be underestimated. Even if the audiences a theatre tours to are primarily "captive," keeping too low a profile in the area makes booking difficult. Keep a steady supply of articles and pictures available and going out to various media.

Evaluation (see also Workshop Manual)

Evaluation specialists are readily available and should be enlisted in a program of this sort. Evaluation is essential. The proper orientation, on the part of the program personnel and the evaluation personnel--toward the evaluation task and toward one another--is difficult to come by, however. Without a proper orientation, evaluation is probably doomed to failure. Careful attention should be given, therefore, to matters relevant to evaluation in the section of this manual dealing with the supervisor and in the evaluation section of the workshop manual.

Consideration Five - The Team

It is essential that cooperation is the watchword throughout the entire organization. Cooperation is based in two needs: 1. The need of each person to understand the scope of his job and the jobs of the rest of the team and 2. the need for constant exchange of information.

If the Booker doesn't understand the needs of the actor (and vice versa) troubles will flourish and morale decay rapidly. The secretary must understand the Booker's need for the material to be mailed THAT day, not a week later. The simple logistics of who does the job and how it should be done must be clearly understood in advance.

The exchange of information between personnel must be organized. Ideally there will be several hours set aside every few weeks (or more often if necessary) for the purpose of sharing. New schedules should be handed out at these times and gone over together. This meeting should allow feedback information to be exchanged: this booking worked smoothly; this one didn't because. . .; no more than two performances a day, please; this show works here but didn't work at the Prison, show B would have been better.

It is in these meetings that the structures and policies of the theatre will develop and change. Each member of the organization needs to participate in that shaping process and to see the process in action.

There is a terrible loneliness connected to the business

of touring. When the actors are two weeks on the road and three hundred miles from home they must feel that the home base personnel understand and respect where they are. They must also feel that the home base, the management, will support them in their problems.

Can we cancel Monday and Tuesday and come now?
Three of us have the flu and Judy needs a tooth pulled.

The management, on the other hand, needs to feel that the actors are doing the excellent job the Booker has described and that the work is being carried on in the best spirit of the traditions of the theatre.

The readiness is all.
The show must go on.
Etc.

If some attention is paid to organizing the "TEAM" there will be a team. For touring theatre as for any other business organization the old adage applies: a house divided against itself will not stand.

Contact Information Sheet

Name: Date:

Address:

Phone: (home) Town:

(work)

Performance:

Place:

Address:

Phone:

How to get there:

Physical Plant: open area_____ auditorium_____

Audience:

Times:

Workshops:

Place:

Times:

Problems:

Home Hospitality: yes_____ no_____

Who:

Where:

A Booking Conversation

Contact: Hello. Burbank Junior High. Student speaking.

Booker: Hello. This is Julia Booker for the Touring Theatre, calling LONG DISTANCE. Is your principal there?

Contact: No. I mean. . .wait a minute. (pause) Yes, he's here, but he's busy.

Booker: Is your Vice-Principal there?

Contact: Yes, but. . .oh, here's Mr. Johnson. Mr. Johson! MR. JOHNSON! There's a lady on the phone for you.

Booker: Hello, Mr. Johnson. I'm Julia Booker for the Touring Theatre. I. . .

Contact: The who?

Booker: The Touring Theatre. We (statement of general philosophy). I'm calling you to see whether or not your school would be interested.

Contact: I doubt it, Miss. . .ah. . .Bookend. We're not exactly theatre oriented around here.

Booker: This theatre is designed for people who don't usually consider themselves drama oriented, sir. That's what we're about. We (statement of major goal).

Contact: Well, how much do you cost?

Booker: We cost (whatever) and that includes the workshops, of course.

Contact: Workshops? What are. . .?

Booker: Workshops are (etc.).

Contact: (1st sign of interest showing) Well, now, all that costs only (whatever). Are you any good?

Booker: Yes, sir. We are the best company you could hope to provide. I have several pages of information about us and our productions which I could send to you.

Contact: I'd like to see them, Miss Looker.

Booker: I'd like to look at a possible touring date, too. We'll be in your end of the state around November 11th.

Contact: No, football game that day.

Booker: November 13th?

Contact: No. That's Wednesday. (Never ask "What's wrong with Wednesday?")

Booker: November 16th?

Contact: No, but the 15th is O.K.

Booker: Well, I'll have to call you back after I see if the Mental Health Center can trade days. What would be a good time of day to call?

Contact: Well, I'm sure to be here between 7:30-8:00 A.M.

Booker: All right, I'll call you at 8:00 day after tomorrow. I'll get the information in the mail to you today.

During the return call the Contact Information sheet is completed.

C O L O R A D O C A R A V A N announces

the performance-workshop combinations available to you in 1975-1976:

Performances (choose to suit your situation)

Elementary Schools	Eskimo Life and Legend
Junior High Schools	Colorado, 1776-2076
Senior High Schools	Magic and the Supernatural in Shakespeare
Adult Groups	Moliere's "Imaginary Invalid"

Workshops (choose to suit your desire)

Regular options: a. trust d. creativity
b. sensitivity e. expressiveness
c. imagination f. self-confidence

Special designs: worked out to meet special interests or needs (Examples of designs already worked out for 1975-76 are:
a. a high school in which two workshops will be held--the first on improvisations relating imagination to concepts of magic and the supernatural, the second on Shakespeare;
b. in one adult group a workshop employing role-playing to explore attitudes toward health and medical treatment;
c. an elementary school workshop involving students in the construction and evaluation of dramatizations; and
d. a junior high school workshop dramatizing student stories written in response to the CARAVAN theme.)

Teacher training (for those interested)

Orientation sessions, in-service training, or credit courses can often be worked out upon request.

After three years of ESEA Title III support--during which over 180,000 Coloradoans were served--COLORADO CARAVAN is now continuing as an integral part of the service and training activity of the University of Colorado. Declared, by a national evaluation team, to be an "exemplary program" worthy of duplication in other parts of the country, COLORADO CARAVAN has received a Dissemination and Diffusion Grant to make its program known nation-wide and to help others who wish to adopt or adapt it to their own situations. An illustrated article on the COLORADO CARAVAN appeared recently in American Education (August-September 1975, pp. 11-15). The CARAVAN remains available to groups in Colorado at the same minimal, below cost rate of $75 for a half-day or $100 for a full day.

If you wish to contact us, write to COLORADO CARAVAN, Department of Theatre and Dance, University of Colorado, Boulder, Colorado 80302 or call Professor Martin Cobin at 492-7355 (leave a message for him to call you back if he's not immediately available).

Think of us, too, if you want to raise funds for a community project.

ELEMENTARY WORKSHOP SHEET: Teachers are requested to be present and to participate in the workshops.

APPROACH ONE: **FIRST YEAR SCHOOLS:** Introduction to Theatre Workshop

These basic workshops answer questions about actors/acting/theatre. The actors also demonstrate and work with the students in the area of theatre exercises, pantomime, role playing, stage movement and other training exercises and techniques. This workshop can be either one-half hour or one class period long; we hope it will be on a ratio of one actor to fifteen students.

RETURN SCHOOLS: (with the exception of kindergartener and possibly first graders who would receive the Introduction to Theatre workshop described above)

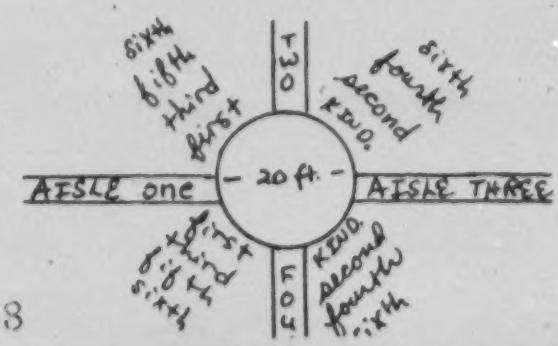
The Caravan would like to introduce more detailed work to students in return schools who have already experienced the above workshops. Therefore they have a workshop available which will use Two Swallows to illustrate how ritual drama is a principal factor of Native American life. The Caravan will discuss the theatre techniques utilized in the daily life of the tribes of the Southwest. The children will attempt some dance steps and rhythms, sign language, and other elements observed in the play.
This play and workshop could be used to support or introduce a unit on Native Americans. Suggestions to help design such a unit are available from us.

This workshop is one class period long; again request ratio of one actor: fifteen students.

APPROACH TWO: The morning would be spent with Two Swallows, followed by either of the Approach One workshops, depending upon the number of years the Caravan has toured the school.
The afternoon would involve the Caravan actors performing the Improvisational Tale for the school, and returning to the classrooms to teach the children, through doing, how to turn a story into a play. It is hoped that this simple technique will be utilized by the teacher in the days following the Caravan's presence, and that the children will adopt it in their play time.

PHYSICAL SPACE ARRANGEMENT FOR TWO SWALLOWS:

This suggested arrangement of children is designed to enable all to see and hear. Arrangement of aisles and acting area is essential for the performance. The circle might be twenty feet in diameter; the aisles two children (third grade) wide.



The University of Colorado Department of Theatre and Dance

presents

KYOGEN

Kyogen are short comic plays from medieval Japan. They were inserted between the serious and slow-moving Noh plays of the period to provide much needed emotional relief. Dealing with ordinary people in earthy situations Kyogen contrasted greatly with the philosophical and religious orientation of the Noh.

Because the humor grew in large part from the paraody or near-ridicule of the Noh form and also because - naturally enough - the actors related to the tastes and expectations of their audiences, some aspects of the Kyogen style (especially the tempo) would be difficult for contemporary American audiences to appreciate. We have, therefore, adapted the style of the original. Necessarily, changes have been made in colloquial expressions. We have retained the flavor of the simple language forms and vocabulary.

We are convinced of the universality of the humor and of the appeal of the material. This conviction has led us to our own contemporary version of what a modern American Kyogen might be.

Three plays, two Kyogen classics and one modern experiment, demonstrate the common bond, on the level of enjoyment, that can bring people together across times and cultures.

These three productions are available to your community on a "pass-the-hat" basis. We will arrive, set up our limited equipment, and play for you. If you are entertained, you can put a contribution in a hat passed at the end of the performances.

These plays can be performed in any area, any space. The Caravan does not use lighting or microphones. There are no scenery or property requirements.

We hope we can serve your community, and bring you all an evening long to be remembered for its warmth and joy.

The Colorado Caravan
Workshop Manual

by

Martin Cobin

with

workshop lesson plans

by

Leslee Moskovitch

and

Brian Fitzsimmons

Department of Theatre and Dance, University of Colorado (Developmental Theatre Program)

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The Colorado Caravan Workshop Manual

The performance and the workshop experiences are interrelated. Although the focus of this manual is on the workshops, some opening remarks about the performance are useful.

Workshop Context

It is important, first to realize that for many of the people to whom the CARAVAN comes, we provide one of very few artistic experiences and--quite frequently--the first or only experience they have ever had with live theatre. Secondly, as theatre, the production calls for imaginative involvement; and this aspect is intensified by our conscious use of production methods which demand and stimulate imaginative involvement. It is important to stress the value of the production in stimulating the type of orientation and activity sought after in workshops. Thirdly, the degree that the production is successful in having an impact on the audience enables the actors to earn their right to be among the audience members, using their time and their space. In short, the performance establishes a rapport which greatly facilitates the interaction between audience members and actors during the workshops. For these reasons it is essential that the performance precedes the workshop. When there have been exceptions to this rule, the workshops have been unsuccessful.

There are times when those who arrange for us to come to them indicate a desire for our performance only. Most commonly, we refuse to perform unless we can follow the performance with workshops; exceptions to this are rare. One exception is a desire to introduce ourselves where we are not known and the only way to become acquainted seems to be through a simple performance. Obviously, such an arrangement would not be justified twice in a row. Another exception, which is more common, is when we give a performance for fund raising purposes; that is, to raise money that will enable us to bring our performances and workshops to groups that have no budgetary capacity to pay even our very nominal fees.

Why this insistence on combining performances with workshops? There are two major reasons. First of all, there is a strong tendency--understandable in light of their backgrounds of training and experience--for many people to think of theatre purely as entertainment. From this standpoint, the goal would appear to be reached through the performance; the workshop is a difficult element for them to understand--either as to its nature or its value. To the degree that we are willing to do productions only, we tend to reinforce the notion that we are essentially a source of entertainment. Of course, we do strive to be entertaining; but we do not accept this as the reason for our existence. Secondly, just because the reason for our existence is developmental, our goals cannot

be achieved as effectively through production alone. That is, the workshop is a vital and necessary part of our method.

Convincing people to take our workshops along with our performances has not proven too difficult. The key to success here seems to be the offering of a variety of options with different appeals. It is also helpful to set forth the options in fairly concrete terms. Those who are perplexed initially as to the nature or value of a workshop will not feel any more comfortable when asked to suggest what they would like the workshop to be. Ideally, of course, it would be good to have others work out with us the nature of the workshops. Often, as a result of earlier experiences of working together and developing trust, this stage of co-planning the workshops arrives naturally.

Practically, then, we offer options and sub-options. Workshops are described as fitting into any of four categories: content centered, theatre centered, developmental, or custom designed to meet specific goals and circumstances. Various types of developmental workshops are suggested and examples are given of a few custom designed workshops. This terminology must be made meaningful to people and, of course, we must be prepared to supply any of the options that may be chosen. A fuller discussion of these options, therefore, is called for here.

Workshop Types

Content Centered

The content centered workshop undertakes to enlarge the audience's understanding of the material in the production or to facilitate a deeper probing of concepts or problems which appear in or are stimulated by the production. CARAVAN productions have had specific orientations but there is no necessity for other groups--nor for future CARAVANS--to shape the content in this fashion. In the past, however, we have established a pattern of elementary school programs introducing specific and varying cultures, junior high school programs focusing on social study issues, senior high school programs grouping scenes from Shakespeare around a theme, and adult programs providing mature entertainment of a light but socially relevant nature.

In working with young children, we seek to provide a means of exposing a youngster to as many different cultures as there are years (and CARAVAN appearances) in the elementary school. In our four years of operation, to date, there are schools in which we have given productions and workshops four times, helping students to focus on four different cultures. Content centered workshops have involved youngsters in learning some of the sign language and dance movements of the Plains Indians, some of the attitudes and customs of medieval Japan, or something of the living conditions and lifestyle of the Eskimo of the far north--to name a few of the subject areas. The point is, however, that our

primary concern is on developing a realization of the multiplicity of cultures and an interest in and a respect for people which transcends cultural differences. It is of relatively little consequence to us how much factual knowledge is gained or retained.

There is, of course, no innate contradiction between the gaining of knowledge and the sharing of cultural experiences. It is important for us to prepare reading lists and activity suggestions that can be used in anticipation of our visit to the school and in follow-up activities after our departure. Experience has taught us, however, that the value of such activities is highly dependent on the motivations and skills of the classroom teacher. We prefer to be prepared to respond to teacher curiosity and requests. Where the prime concern for integration with class activity is our own, it is generally better for us to focus on follow-up rather than preparatory activities. This is unfortunate and indicates an area in which we must learn considerably more than we know; we have too often found, however, that preparation by teachers not familiar with or attuned to our orientation places undue emphasis on factual knowledge. The result of such an undue emphasis is the fostering of an attitude among the children that their task is to observe from the outside rather than to become involved in an experience for its own sake. The problem is worth mentioning here for two reasons. First, it underlines the need for the producing group to be quite clear and conscious regarding

its goals. Second, it draws attention to a distinction as to educational objective which may be readily--and unfortunately--overlooked by those involved in evaluation. In application, the problem diminishes in direct proportion to the skill of the actor-workshop leaders. The key to success here is artistic integrity in performance, knowledge and respect for the culture on the part of the production group, and a sincere and direct communicative relationship between the workshop leaders and the children.

To give one example on the junior high school level, the performance during the 1975-76 year (fall to spring) has dramatized episodes recorded in a diary. This diary is referred to as the basis for a novel written by an elderly person who seeks to share with others a sense of the use to which the land (in this case Colorado) had been put by those who lived on it. This culminates in some consideration of what life on this land might be like a hundred years in the future. Content centered workshops in this case not only explore additional details of life in the past periods but stimulate discussion of environmental controls, concepts of legal and moral rights with regard to property, and the nature and bases of optimistic and pessimistic attitudes regarding the future. This same material lent itself readily to a specially designed workshop described in a later section.

On the high school level, performances have utilized scenes selected from Shakespeare to illustrate or develop a

theme. We have been attracted to such themes as "Rogues and Villains," "Battle of the Sexes," "The Generation Gap," "Magic and the Supernatural." Here, again, our primary objective is not a factual one but rather one of vivifying Shakespeare's plays in performance so that students can better appreciate that Shakespeare is communicative, relevant, and interesting. It is a relatively simple task, however, to set up a workshop on Shakespeare or on a specific play of Shakespeare. In such a workshop, care must be taken not to lecture. Nor should there be an excessive use of discussion. Admitting the value of the lecture or the discussion, these are not the unique techniques of the actor-workshop leader. Carried one step further, the actor-workshop leader should not attempt to function in the role of the teacher; the teacher's training, experience, and career commitment is not in need of being supplemented in this fashion. The workshop should reflect the specialized training and talents of the leader--in this case, the theatrical talents and training. So it is to the dramatization of Shakespeare through the reading of lines, the attempts at characterization, or the working out of improvisations that students should be led by the workshop leader to a richer understanding of Shakespeare.

On the adult level, we worked most recently with an adaptation, Moliere's <u>The Imaginary Invalid</u>. A content centered workshop could deal with Moliere or with the subject matter of the play itself. A probing within a retire-

ment home into the nature of the hypochondriac and the doctor-patient relationship can go a significant distance down the road of reinforcing the older person's self-image as an individual still capable of dealing with personal and social problems.

Theatre centered

Little space need be devoted here to workshops we are obviously equipped to give, aimed at increasing theatrical skills or appreciation. Such workshops are called for, fairly often, by groups with specialized interests in the theatre. In a high school, for example, we may follow our performance with two sets of workshops: one on Shakespeare for all the eleventh grade English classes and one on a specialized area of theatre for students in the dramatics classes or the Drama Club. Since our overall objective is quite broad in scope, however, it may be worthwhile to consider the justification for workshops of such a specialized nature. First of all, as might be expected, the drama teacher and the drama students are often the most receptive to our program; they may, therefore, pave the way for us to enter a school. Secondly, we constitute a new experience for theatre students as well since they, too, may have rather stereotyped notions as to what theatre is and what actors are. Thirdly, we know theatre to be a subject of tremendous educational value and it is most fitting that we give of ourselves to reinforce the work of teachers and students of theatre wherever they may be. Often the drama

teachers ask for workshops in areas where they have little experience; for example, a workshop in "Mimes" or "stage movement." Finally, there exists in a few places a realization of the theatre's potential to contribute to the growth of all students, not just of theatre students. There is, for example, a small high school on the eastern plains of Colorado which invites students from the surrounding area to an annual theatre festival. Those who come are not just the Drama Clubs; in some instances the entire school comes. The activity for the day is theatre activity and we consider it a privilege when we are asked to help.

Custom designed

We can, when called upon, design workshops to meet special needs. In offering to do this, it is helpful to provide an example of what can be done. Two examples may suffice here, one fully integrated with a regular production offering and one highly atypical use of a workshop separated from the normal production.

Reference has already been made to our junior high school production dealing with the use of the land. Our title for that production is "Colorado: 1776-2076." The language arts coordinator of one of our school districts approached us with a concern to utilize the CARAVAN in the promotion of language skills. This coordinator has a particular interest in the junior high school, a grade level which has presented us with the greatest challenge. What we designed in this case was worked out by the CARAVAN, the

language arts coordinator, and several junior high school teachers who were conducting an experimental combined class in language arts and social studies. The design was tried out in this combined class with the help of both the teachers and the students and modifications were then made in refining a format which all of us felt would be effective in use throughout the district. The basic design consists of announcing to students that the COLORADO CARAVAN will be visiting the school with a production of "Colorado: 1776-2076." It is explained that this production includes a view of what life might be like in Colorado a hundred years from now and that the CARAVAN members are interested in what the students might think life could be like at that time. Each class is invited to submit to the CARAVAN a story of something that might happen to people in Colorado in the year 2076. The class could elect to work together in producing the story or the class, as a whole, could select one story from among those written by each member of the class. The stories are not to be written in dialogue but people are encouraged to write and select stories that would lend themselves to dramatization. It is further explained that the CARAVAN members will help the students to dramatize one or more of the stories they have written. The stories are then written, selected, and sent to the CARAVAN for further selection. CARAVAN members then familiarize themselves with the selected stories and, after the performance, devote time in the workshops to helping the students dramatize their own

material. The primary objective of all this is to motivate creative writing and to enlarge the interest in creative writing. An interesting, and at times depressing, by-product is the insight gained into the contemporary American junior high school student's expectations for the future.

It has already been pointed out that performances without workshops are exceptional. Perhaps more exceptional are workshops without performances. One example of this latter exception is an interesting illustration of the need for and value of openness and flexibility. A high school psychology teacher, already familiar with our program, made arrangements sufficiently in advance to enable us to come to his school at a date appropriate to fit his teaching unit on frustration and conflict. He also arranged to free his students in the various classes he taught from all other class commitments on the day of our visit. For these psychology students, then, the day's program consisted of workshops in which their activities were modeled after activities demonstrated initially by the CARAVAN members. This initial demonstration was a completely unrehearsed improvisation by the CARAVAN actors responding to material presented to them by the CARAVAN director. First, the actors were given rough characterizations or roles and some time to think of more details than were given to them and of methods of physically and vocally projecting these characterizations. Next, a situation was described in which these characters were to find themselves; this was, of course, a conflict or

stress situation. Then the actors were asked to improvise on the spot, acting out the behavior of the people they were supposed to be within the situation that had been described to them.

For example, the actors might first be asked to assume such roles as a man on his way to a job interview, a woman rushing to the bank with a deposit to cover a check written on an overdrawn account, a criminal escaping with twenty thousand dollars in cash from an office in which he had set off the burglar alarm, a grandmother on a shopping spree, a granddaughter who was spoiled rotten, and a young man who had been drinking too much. Having been given time to fill in the details of their characterizations, the actors are now asked to come into an area about eight by ten feet defined by chairs. The situation is then described to them: they are in an elevator in a twelve story department store building. They'd gotten on at the twelfth and eleventh floors except for the young drunk who had gotten on at the tenth floor. The young drunk, when getting on, had pushed the elevator operator out and insisted on running the elevator himself. Now, for no apparent reason, the elevator is stuck between the ninth and eighth floors, the door will not open, and they have been in this position and predicament for the past forty minutes. To demonstrate the reality of improvisation, and to foster confidence in their own abilities, the psychology students can now be asked to define the roles for the next demonstration, with the situation provided

by either the students or the director. In the subsequent workshops, students will be arranged in small groups with two groups relating. One group plans the roles and the situation (playing director) and the other group role-plays within the given situation. The two groups then reverse activities. In this fashion, each student engages in planning conflict and frustration situations and in acting within such situations and, to some degree, experiencing vicariously some of the feelings involved. The CARAVAN actors serve as catalysts in these workshop situations; they do not relieve the students of their responsibilities or involvements. The psychology teacher is left free to observe, to comment at the conclusion of any improvisation, or to take notes for reference purposes in subsequent days of the unit on conflict and frustration.

Developmental

Used as a category distinct from other types of workshops, the term "developmental" is meant to label workshops specifically designed to stimulate or reinforce certain characteristics important to individual growth. In offering this alternative to people, it is useful to identify some of the characteristics--such as imagination, creativity, trust, sense awareness, expressiveness, physical coordination, cooperativeness, and sensitivity to others. In explaining such workshop options, in developing the techniques to be applied, and in the running of the workshops themselves, care must be taken to allow no confusion as to the nature of the

workshop leaders as developmental theatre practitioners. There should be no pretence at being physical therapists or psychotherapists. The fact that such therapists have found great utility in various techniques developed by theatre people neither makes theatre people qualified to function as therapy specialists nor does it disqualify theatre people from continued use of these techniques.

Some special attention should be given here to the work of those in the field of Creative Drama, whose choice of label accurately reflects the extensive borrowings they have made from the art of theatre. The basic characteristic of work in creative drama is that its thrust is entirely developmental, quite divorced from any sense of performance or audience. If, within a group doing creative drama, there should arise a desire to work up some sort of a production, there is no need to suppress the urge but its appearance and its satisfaction are relatively rare and essentially irrelevant. The emphasis on the growth of the individual participant is reflected in the use of the term developmental drama and our choice of the term developmental theatre reflects the extensive borrowings we have made from those who have worked in this area. Typically, our workshops involve people in activities which, also, have no performance or audience oriented goal or expectation. Typically, our techniques--in the developmental workshops--are those associated with creative or developmental drama activities. The fact that we conceive our program in terms

of the full span of human age and circumstances introduces nothing novel to creative drama people despite the fact that they most commonly focus on work with children. Nor is there anything different in the growing awareness of the utility, in this developmental process, of arts other than theatre. Recognizing and acknowledging to others that workshops of this sort are essentially examples of creative or developmental drama helps us to benefit from the experiences of others, helps us to explain to many people the nature of what we are about, and causes us no embarrassment. The task of the actor who would employ the techniques of creative drama is one of learning how to function effectively in what is, essentially, an educational context. The task of the educator who would employ the techniques of creative drama is one of learning how to handle techniques which are essentially theatrical. Placing the relationship in this perspective should help to establish the validity of either approach or the lack of any innate superiority of or justification for one approach rather than the other. The approaches are different, however; they result in different emphases and consequences; they should be employed in different ways and under different circumstances. There is a considerable literature available on the goals and methods of creative or developmental drama. Those interested in mounting such a program as ours should become familiar with this literature; a very brief "getting started" bibliography appears at the end of this manual to assist those not already

familiar with the field.

It will be useful to focus some attention on the special place of the actor in developmental workshops or in a group such as the CARAVAN. First, it is important to note that ours is a short-term impact. We come as outsiders or visitors, we do not stay long, and we do not come frequently. Consequently, we must build rapport in a hurry, provide an experience not otherwise available, and make a contribution in terms of potential follow-up.

A case could be made for the notion that where we reappear year after year, even though only once in a year, we do provide something of value quite apart from preparatory and follow-up activities. We do, in fact, affect numbers of people in this repetitive way. As noted earlier, there are grade school youngsters who have seen a series of culture-oriented presentations. We are already finding, in junior and senior high schools, a significant number of students who have had experience with us at lower educational levels. (There is, incidentally, a worthwhile reinforcement which takes place when a dubious principal who invites us to a first appearance in the school learns of the positive attitudes already developed by many of the students toward the CARAVAN.)

To return to the point, the performance can meet the need to establish, rapidly, a good rapport for the workshop interaction. To achieve this, the workshop

leaders must first establish their talents as actors through the quality of their performance. This demands a level of acting ability, and an energy and time investment in the process of rehearsal, and constant refinement and adaptation which is not necessary for the normal teacher of creative drama.

Within the workshop, however, the actor must change the orientation from one of performance to facilitation. In the developmental workshop, what is being facilitated is the participant's growth as an individual, not as an actor or theatrical performer. This means the actor must be interested in the participant as a person. When the actor manifests such an interest--and not all actors can--the impact on the workshop participant is qualitatively different from what grows out of the participant's ongoing interrelationships with the teacher. This difference most commonly intensifies whatever impact is made. Part of the reason for this is the fact that the actor is a stranger and attention from a stranger tends to be more flattering than attention from someone whose job it is to provide attention. Another part of the reason is the glamour that may be attached to someone identified as an actor; in this sense it would commonly be even more effective if the workshops could be led by members of the regional professional football team. But a significant part of the qualitative difference

stems from the basic orientation of the actors. Actors are not like other people--a generalization that must accept the presence of the exceptions that exist for any generalization. By and large, however (and this can be kept in mind in selecting actors for such a program), the actors will be sensitive people, extrovertive in manner (if not within the core of their personalities), vocally and physically expressive and controlled, flexible in their interrelationship with people and circumstances, highly imaginative, and predisposed to role playing. These qualities brought into a workshop situation can result in participant experiences that are, in fact, different.

Such differences as have been mentioned often result in dramatic changes among the participants. A youngster with learning disabilities may make his first coherent attempt at relating a succession of language symbols. A girl given to an unhealthy pattern of sulky behavior may achieve meaningful and obviously satisfying relationships with a peer group. A young man pretty well brain washed into a self-image of ineptitude may discover an area of competence if not superiority. Changes of this nature cannot be guaranteed but they occur often enough to provide tremendous satisfactions to CARAVAN members and to demonstrate that the techniques have tremendous potential. When this occurs, it may stimulate a participant desire for

additional experiences of this nature and a teacher desire to provide such experiences.

One particularly vivid memory for the COLORADO CARAVAN is that of the gentle persuasion that had to be engaged in to solicit an invitation from a school principal who explained that his community was sports oriented and not much interested in matters of this sort. Two years of subsequent CARAVAN activity in this school was followed by a statement that further visits were no longer called for in light of the fact that the school now had its own drama specialist. There is no way of determining the exact cause and effect relationship here, nor have we sought to determine the precise nature of the ongoing drama activity in the school, but our overall reaction is one of pleasure. In the sense of our workshop program being a one-shot experience that cannot pretend, and does not seek to pretend, to be a substitute for creative dramatics, we would have a tremendous sense of success if we could play even a small part in putting ourselves out of existence through the establishment of a state-wide system of creative dramatics.

It is not enough, however, to describe the developmental workshops as creative dramatics. The term, creative dramatics, covers too wide a span of activities to be sufficiently meaningful. There are also those who might include in the term, or exclude from it, a host of theatre games and exercises that have been employed as means of

introducing youngsters to theatre or as methods of developing certain performance skills or as preliminary training for people interested in becoming actors. What we employ in our developmental workshops is not to be limited by any specific definition or terminology. Methods should be employed, regardless of source or label, which contribute to the developmental goal and which are not injurious in other ways. It is imperative, therefore, that each workshop have a clear developmental objective. There is too great a tendency for beginners in this work to develop a battery of interesting and useful techniques which hold the attention of the participants who learn to enjoy the workshop situation. Conscious of the attention being paid and the enjoyment experienced, the workshop leader derives a sense of success and satisfaction. There ultimately comes a time, however, when there is either a question as to what to do next or a frantic search for new techniques which, as a consequence of time pressures, occasionally take on the form of gimmicks rather than carefully thought out procedures for educational growth. There is also bred, in the course of time and largely on the subconscious level, an attitude toward the workshop which makes of it essentially a form of entertainment. Educational and psychological terminology about the workshop values tend to become social rationalizations and the participant enjoyment constitutes the chief measure of success. Without a clear articulation of the workshop goal, it is also difficult to have a basis for intelligent selection of techniques since, in fact, many of the techniques

can be utilized for a variety of purposes. In this regard, no workshop should have only a single impact nor would it be limited to techniques employed only in workshops with a specific goal; but each workshop must have an articulated goal which affects the focus, emphasis, methods, and evaluations.

The preceding discussion can be illuminated by a few more comments and then through the inclusion, for examination, of a few lesson plans for workshops developed by graduate students in our Developmental Theatre Program. None of this is meant to be definitive but rather to make more specific some notions as to how others might go about--hopefully even more successfully--achieving the desired goals.

Value Systems

We must remain conscious at all times of our own basic value systems. The articulating of at least portions of this value system is necessary to any understanding of the procedures employed. My own expression of a value system, therefore, cannot be avoided nor would I wish to avoid it. I offer it, however, not in an attempt to force it upon the reader but--beyond its necessity for understanding the procedures that grow from it--to underscore the importance of having the workshop designer and leader (or catalyst) achieve a consciousness of his or her own value system (whatever its similarities or differences). To achieve

integrity along this line, incidentally, care must be taken not to impose my own value system upon the work of my students. Similarly, care must be taken not to impose the dominant value system of the COLORADO CARAVAN upon other groups seeking to make comparable applications in other places and circumstances. The workshop lesson plans included here, therefore, have not been subjected to screening with respect to identical value orientations nor should the reader of this manual undertake to carry away from it any elements which are not consistent with a personally formulated--although hopefully eternally transitional--system of values and attitudes. It is also important to choose techniques with reference to their effectiveness in the hands of those who employ them, and not simply on the basis of some abstract formulation of principles.

I would like to focus on a workshop in imagination. I would operationally define imagination as the capacity to pretend the existence of what is not, in fact, present. The games, the fears, the daydreams, and the nightmares of children all document the fact that they are commonly endowed with tremendously fertile imaginations. Maturation and the circumstances of complex civilization bring with them two conflicting pressures with regard to imagination. On the one hand, the imaginative capacity becomes functionally more important. Dealing with abstractions, developing hypotheses for scientific testing, problem solving that involves a contemplation of the potential consequences of a variety of

options before one is selected for implementation, and internal role playing to explore how others might react to different approaches an individual could take in actuating behavior responses--all these are examples of common and highly significant uses of adult imagination. On the other hand, however, the pressures for comformity, for predictable behavior that will facilitate integrating the individual with the group, encourage people to accept what appears on the surface and to relate to the much more certain elements of what is actual than to the nebulous and changeable elements of a world of pretense. The growing youngster is admonished to stop daydreaming, to pay attention to reality, to be hard-headed and practical. Imaginative flights are discouraged by many who brand them as escapist or childish. We are not yet over the tendency to look upon highly imaginative activity as unpractical or unmanly. The value of imaginative activities are more readily recognized through their practical applications; certainly it is the practical application which is more highly encouraged and rewarded by society. There is less social reinforcement for the pure scientist or the pure mathematician than for the industrial chemist or the computer specialist. Even among those with a love of imagination and a commitment to children, the same tendencies can be noted at times. Consider, for example, the lengths to which many children's theatre productions will go to realistically depict the unrealistic, to bring into physical existence the world of

the imagination. How often is the child's tremendous capacity to imagine cramped by the necessity to observe the "magical" capacity of the theatre to make things actually happen?

The imaginative capacity, in short, must be exercised. The production method which introduces the workshops must assume and demand imaginative activity. The workshop must carry forward this assumption and expectation. Of course, any theatrical experience is, if successful, an exercise in imagination to the degree that it asks audience members to role play, to pretend to be--on the level of empathic identification--the people of the drama in the dramatic situation. (This inherent value of theatrical experience is largely dissipated, however, by formula-type standardization of the theatrical material which, after a certain number of repetitions, makes relatively few demands on the imagination. Examples of this are common on television and all too frequent in children's theatre.)

Stimulation of the imagination can be carried forward into the activities of the workshop. The workshop catalyst can seek any kind of positive exercise which requires the participants to pretend. What is a positive exercise? It is one which produces no harm to the participants while, at the same time, contributes to their growth. The contribution to growth, in this instance, is the stimulation of the act of pretending--the exercising of **their** imagination. The avoidance of harm is not only the obvious concern for

safety. It is also the avoidance of concepts, attitudes, or behavior detrimental to one's value system.

All of which brings us back to the subject of value system upon which I have been touching and which I will now confront. For myself, fulfillment is both social and personal. The ideal is to achieve personal fulfillment through activities which are, in part, socially fulfilling. A well adjusted individual, in these terms, is one who can derive personal satisfaction from activities which contribute to others. Not all activity need be contributive to others; that which is not should also not be detrimental. Successful adjustment, then, requires an ability to contribute to others, a capacity to experience a sense of personal satisfaction, a relationship of the two which allows personal satisfaction to come from the contributions made to others, and a capacity to achieve satisfactions from non-contributive activities and an acceptance of the total validity of such satisfactions when they are not detrimental. Without the need for satisfactions derived from contributions to others, there will be no real motivation for social satisfaction. Without the need to avoid detrimental activities, there is no means of protecting society--and the individuals within it--from the activities of those who do more harm than good. And without an acceptance of the validity of non-contributive satisfactions, there will be a self-degrading inability to cope with situations in which the potential for making contributions is markedly less than

normal. Several elements seem to me to be vital to success along these lines. The motivation to contribute to others and to avoid detrimental activity is dependent on sensitivity and on the capacity to place oneself in the other person's position. The ability to achieve self-satisfaction from non-contributive activities and to accept the validity of such self-satisfaction is dependent on self-acceptance. The ability to achieve what one is motivated to achieve in the way of contributive and non-contributive activities is dependent on the development of skills or capacities which may not come readily or which may not be readily recognized for what they are; in either of these cases success is dependent on a highly developed tolerance of failure.

The greatest tolerance for failure is achieved by the person who has grown up with little or no experience of failure. I am not suggesting that the child brought up in an antiseptic environment will, consequently, be well prepared to resist germs and diseases. I am suggesting a phenomenon more akin to the notion that a youngster brought up with a continuous sense of love and acceptance will be quite resistant to the potentially demoralizing impact of a situation in which he or she is ignored because, it is believed, it will probably not occur to the youngster to interpret the lack of attention as a form of rejection. In much the same way, we can recognize failure not as an inability to achieve a pre-determined goal but as a psychological self-assessment of inadequacy. Viewed in this manner, it is

possible to create non-failure situations in which the inability to achieve a goal is considered a successful determination of the consequences of one set of behaviors. In this sense, I feel that workshops should always be non-failure situations. The individual participant should always be reinforced. The expectation should always be that no activity should be engaged in which is recognized as detrimental to anyone. Sensitivity to the perceptions, feelings, and experiences of others should always be stimulated. Cooperative activity should occur as should, also, individual activity; one should never exclude the other. A sense of self-acceptance should be fostered along with a sense of the excitement of growth through new experiences. The more mature people are in their growth along these lines, the more abrasive can be the circumstances and relationships of new experiences without danger of lessening self-acceptance, sensitivity, or either the desire or capacity to be contributive to one another. Age does not always bring this type of maturity, however. Successive experiences of being hurt by others bring an awareness of failure and protective layers of insensitivity and indifference.

Techniques

As indicated earlier, there is no intention here to thrust upon the reader of this manual a particular set of values; there is a clear intention to assert the need for

the conscious awareness of a set of values. Aware of the values and the environment which is sought in the workshop, it is then possible to select techniques which will contribute to--or at least not detract from--the desired environment, which will be consistent with the values, and will facilitate the particular developmental goal. It is also necessary to choose techniques and their modes of application with reference to the ages of the participants. Those who work only with children soon relate their techniques and manner of utilizing these techniques to this age level. The same, of course, is true for any other age level. Those who work with a variety of ages, however, are soon impressed with the need for a variety of approaches. Generally speaking, workshop interaction and technique utilization become more difficult as the age level increases. If it were needed, this phenomenon would serve as a useful reminder of the extent to which the process of maturation within our society stultifies imagination, creativity, freedom of expression; and increases self-consciousness, inhibitions, feelings of inadequacy, and fear of failure. One of the pleasures in working with the very young is the readiness with which we can lose sight of this deterioration process. It is important to remember, however, that the deterioration begins right there, with the very young, and in large measure perhaps because we can so readily remain unconscious of the harm we are doing.

A general principal, then, is to allow the workshop group to move into free experiences as rapidly as possible. This "allowing" is essentially a nurturing process most of the time; it is never a driving process. Having chosen to speak of imagination, let me now talk about it in terms of working with adults. At this level we can anticipate maximum inhibitions. The seeming lack of inhibition of adult actors can be helpful in this situation if it simply establishes a climate of acceptance rather than the threat of expectations. Most participants, and particularly adult ones, begin most readily within themselves. What happens internally is quite private, protected from scrutiny, from criticism, from fears of failure. As an example, I might ask the participants to simply remain seated, to close their eyes, and to notice the sounds around them. This is not only a private process; it also throws attention away from oneself. This is a good technique within a workshop concerned with sense awareness and I mention this to reinforce the notion that techniques overlap; here the purpose is simply to help people get started. Listening to sounds in the immediate environment, it would be a simple step to ask people to pretend to hear a particular sound. The sound could, in fact, be made. "I'm going to introduce a new sound now. Keep your eyes closed and try to guess what the sound is. There. Did you recognize it as the sound of crumpling a sheet of paper? Listen while I make the sound again. Now, when I give the signal, pretend to be hearing

that sound and keep listening to the pretended sound for as long as possible. After a few moments, I'll actually crumple the paper again and you'll find out how close your pretended sound was to the actual sound. It doesn't matter how close you come. What matters is to find out how close you come. Do you still remember the sound? I've been talking a long time so you may have forgotten it. Well, do the best you can. Start pretending that you hear the sound NOW."

A few comments on this very simple exercise may be of value. It is an attempt to start with the participants where they are. It is simple, unthreatening, fail-proof. It is worth noting that the exercise requires cooperation; the ability to hear a sound and then to imagine it and compare the imagined sound with the actual sound when it is again heard is greatly facilitated by the members of the group being reasonably quiet, as they will be. Without any mention of it, therefore, and while working on an individual basis, the group is already being cooperative and developing a subconscious sense of interrelationship. When people seem ready to work in pairs, this step can be taken. Any step should, initially, be tentative--definite in terms of what is desired but so short that it is easy to return to the preceding situation, if necessary, without any sense of having been forced to abandon something because it didn't work. For example, I could ask the participants to pair up. "Everybody stand up and find a partner. Anyone left without

a partner? No? Fine." Or, "One person? Good, you can come and help keep me from being lonely." And then, I could give instructions such as, "Now. One person in each pair raise your right hand. It doesn't matter which one. Let's see one hand up in each pair. All right, now the person who put up the hand will receive a ball from the other person. We don't have equipment here of this sort so you'll have to imagine the ball. Each one of you who has a ball, just think for a while about what kind of ball you have. Hold it in one or both hands. How big is it? How heavy is it? What shape is it? Like a football? A basketball? A tennis ball? A medicine ball? Get it clear in your mind. Now the other person will not take the ball from you right away but you hold it out for the other person to take when ready to do so. Those of you taking the ball, don't take it yet. First notice how the other person is holding it. What kind of a ball do you think it is? All right, now take the ball."

It would be easy enough, at this point, to return to one person activities or to go on with additional and more involved work in pairs. A simple elaboration on the preceding exercise would be for each person who receives the ball to change the nature of the ball before passing it back. And the method of transfer could also be modified. Pass, throw, roll, bounce. The next progression might be to ask couples to join in groups of four or six people. Never are we concerned with showing off to others. There

is always the desire to avoid self-consciousness or any fear of failure. And always, people are asked to pretend. The act of pretending can become more and more complicated. Late in a session rather complex exercises can be undertaken. For example, participants can engage in role playing involving a wide diversity of characterizations and a highly unusual situation. Or, as a quite different example, the participants may be divided into two groups, each group can be asked to determine for itself an identity (some element such as honey, the wind, fog), the two groups should then move toward each other from opposite sides of the room and interact with each other in terms of their identities--neither group knowing the nature of the other's identity. This can be followed by a brief attempt to label the identities involved.

After going through a succession or progression of such exercises, what has been accomplished? How do workshop catalysts or observers, or participants themselves, measure the effectiveness of the workshop? Here again, it is necessary for the purpose of the workshop to have been clearly articulated. And the articulation should have been undertaken with evaluation in mind. The planning of the total workshop should include the method of evaluation. Such planning is a good way to prevent attempting a workshop with goals that cannot be achieved or of such a nature that measurements of effectiveness cannot be made--because the goal is fuzzy, measurement techniques have not yet been

devised, or the expertise or equipment necessary to make the measurements is not available. In this present instance, the original planning of a workshop on imagination might--in considering evaluation of a single unit workshop--shift the goal from increasing imaginative ability to the exercise of imagination. If imagination is desirable, if we feel a need to help people maintain a lively imagination by continuing to use their imaginations, then use of the imagination should, in itself, be a worthwhile goal. Given this as the goal, it should be possible, without much difficulty, to determine the degree to which participants did, in fact, use their imaginations during the workshop. How many exercises necessitated pretending? Were all participants involved in pretending? Considering time for explanations, stimulation, getting into the mood, maintaining interest and feelings of ease and the like, what percentage of the time and what actual amount of time was spent in pretending? And to what level of complexity and difficulty did the group progress? It is quite possible, for example, to arrange a large number of imagination exercises in ascending order of complexity and difficulty. Once this is accomplished, it is relatively simple to determine the effectiveness of the workshop in stimulating the use of the imagination by simply noting how far through the list the group was able to get in a given unit of time.

Eight examples of workshops follow. Let me repeat our concern that these examples be viewed as examples, not

definitive works. We ourselves have already developed our use of these workshops; for instance, the first one, "Trust" designed for adult level, works extremely well with grade schoolers.

Workshop Lesson Plans

Example 1: Trust (adult level) prepared by Leslee Moscovitch

Example 2: Sensitivity (junior high level) prepared by Brian Fitzsimmons

Example 3: Sensory Awareness (senior high level) prepared by Leslee Moscovitch

Example 4: Imagination (adult level) prepared by Brian Fitzsimmons

Example 5: Expressiveness (elementary level) prepared by Leslee Moscovitch

Example 6: Creativity (senior high level) prepared by Brian Fitzsimmons

Example 7: Movement (elementary level) prepared by Leslee Moscovitch

Example 8: Self-confidence (junior high level) prepared by Brian Fitzsimmons

Example 1:

A Workshop In Trust

I Level: Adult

II Overall Objective: To increase the individual's sense of trust in self, others and the environment.

III Preparation: Activities aimed at developing an awareness of one's own trust level.

A. Group discussion and demonstration of the physical characteristics (postures, facial expressions) and words of trust/defensiveness positions.

B. Discussion of situations in which participants had to trust themselves, someone else or the environment. Participants are asked to think of the people they trust most and why they do.

C. Participants closely observe their actions and conversations on the day directly preceding the workshop in terms of the level of trust they exhibit with others. Participants make a list of factors in their daily lives which lessen or prevent the exercise of trust.

IV Framework: A space in which unobstructed movement and loud noise is possible. A chair for every member of the group. A record player, a record (see exercise 4) or a tambourine.

V Workshop:

1. Objective: Physical Readiness
   Technique: Deep Relaxation

"Find yourself a space in the room, a comfortable distance away from everyone else. Lie down. Close your eyes. Breathe comfortably. We are going to tense and then release all the muscles in the body starting with the toes. Tense your toes, tight. . .now, let go. Tense both feet. . .now, release." (The facilitator goes through the entire body in this manner, continuing to give instructions to tighten and then relax. Side coaching such as "just let all the tension drain away from your body; let yourself sink into the floor" is desirable.) "Now, try to remember a place where you felt warm and peaceful. Put yourself there now. Remember the colors, the sounds, the smells. Let the warmth slowly penetrate your whole body until you feel totally safe." (The facilitator should allow three or four minutes to pass silently at this point.) Then, "it's time to leave your place now. Begin to slowly refocus your attention on your body. . . . Breathe deeply. . . . In your own time, when you are ready, open your eyes and sit up."

Evaluation: Group discussion of the remembered places and the feelings evoked by the exercise. This should indicate the degree of involvement and relaxation each felt.

2. Objective: Mental Readiness
   Technique: Losing Negative Self-Conciousness--Up and At It.

The chairs are lined up in a horizontal row. Each participant chooses a seat. The first person stands up,

walks to a central position in front of the line and performs a simple action of no longer than 5 seconds' duration. In the meantime, the rest of the group moves up one, so that after the action has been perfomred, there is an empty chair at the end of the line for the performer. The exercise continues with the first person always walking into the central position and performing a simple action. After each action, the whole group applauds vigorously.

Variations: Participants are instructed to perform in slow motion, silently, loudly, rapidly, etc. The exercise is ended with participants standing up/ sitting down rapidly. Three times in succession and then, the whole group gives itself a loud round of applause.

Evaluation: Group discussion: How did you feel in front of the group at first? Did your feelings change during the course of the exercise?

3. Objective: Trust in One's Own Resourses
   Technique: Problem Solving

"Find yourself a space. There is an invisible barrier between you and the next person. You decide on the type of barrier and try to indicate what it is, through your body position, facial expression or vocalization. I will try to detect the kind of barrier that exists between myself and the person closest to me and then, break it down. When he or she is freed, they will attempt to discover and break down the barrier the person nearest to them has set up and so on, until everyone has been released. The barriers can be physical, psychological or social."

Evaluation: Were participants able to determine the nature of the barriers? Could they break them down?

4. Objective: Trust in Organismic Response
   Technique: Feeling through Movement

"I am going to clap out a rhythm. Move in any way that you like to the beat. Try to allow the physical movement to suggest an emotional response--start moving and then discover the feeling that accompanies it. Whenever I change the tempo, you change the movement." The facilitator claps out a series of different, often contrasting rhythms on a tambourine.

Variation: This exercise could be done to music instead of clapped-out rhythms. The music should involve many changes of pace and mood such as the soundtrack to "2001: A Space Odyssey."

Evaluation: Group discussion: Did the movement suggest feelings to you? What were some of them?

5. Objective: Trust in Others
   Technique: Body Balancing

"Find a partner. Stand opposite each other with your feet barely touching. Join hands. Now, each of you take turns stretching as far backwards as you feel safe. Then, keeping the weight evenly balanced between you, stretch backwards at the same time. Try to sit down without letting go of your partner's hands. Then, still holding hands, pull yourselves up."

Evaluation: To what degree is the motion a smooth give and take? Do the partners move together as a unit?

6. Objective: Trust in Others
   Technique: Risk-Taking--No Sight Walk

"Find a partner. Decide who is A and who is B. The A's will close their eyes. B's, take your partner by the elbow and walk her or him slowly around the room. Remember to reassure your partner by verbally indicating the presence of obstacles that are approached. After a few minutes, A and B will reverse roles."

Evaluation: Group discussion: A's, did you begin to feel safe with your eyes closed? B's, did your partner become less reticent during the course of the exercise?

7. Objective: Trust in Others
   Technique: Working Together on the Same Object

"Find a partner. Begin to build something without talking about it. Try to let the thing grow without one person dominating its shape."

Variation: This can be done as a group exercise as well.

Evaluation: Group discussion: Were you building the same or different things at the beginning? Were you both satisfied that the object was complete when you finished?

8. Objective: Trust in the Group
   Technique: Group Rotation

The group forms a small, tight circle. One member stands in the center. Keeping the body fairly stiff with the knees straight and feet together. The person closes his or her eyes and falls back. The group

passes the person around the circle, at different speeds, in different directions. Each person who wishes is given a turn in the center.

Side-coaching: "It is important to offer strong support. Be very careful not to drop the person."

Evaluation: Does the person allow her/himself to fall with full weight? Discussion: When you were in the center, were you firghtened of being dropped?

9. Objective: Openness to Others
   Technique: Sensitivity to the Experience of Rejection

The group scatters itself about the room. One person acts as "the wanderer." The wanderer makes friendly overtures towards every person, but is rejected by each, either with a physical or verbal gesture. Each member takes a turn as the wanderer.

Evaluation: Group discussion: How did you feel as the wanderer? Which gestures did you find particularly disturbing?

10. Objective: Openness to Others
    Technique: Improvisation--Rejection/Acceptance

The class is divided into groups of three's. They are instructed to improvise a short scene which begins with a clenched fist and ends with an open palm. They are to choose the characters and setting. After a few minutes of discussion, each group presents its improvisation for the rest of the class.

Evaluation: Group discussion: How did they show us the experience of rejection/acceptance? Which was the most difficult part of the improvisation for you (improvisors)? Why?

11. Objective: Closure
    Technique: Group Circle

The group forms a small circle and joins hands. Participants are asked to establish eye contact with each other person, sharing, through the contact, a feeling of mutual trust with one another, and a sense of gratitude for each other person's contribution in building that feeling of trust.

Evaluation: Group discussion: Is it easy or difficult to maintain eye contact? Do you feel more trusting of the other members of the group now than at the beginning of the workshop?

VI Follow-Up:

1. Participants are asked to discuss the portion(s) of the workshop which they found to be the most relevant.

2. A reading group discussion of a book which deals with trusting and human relationships could be held. A suggested book is I'm Okay, You're Okay by T. Harris.

3. Participants closely observe their actions and conversations on the day directly following the workshop in terms of the level of trust they exhibit with others. This is compared to their observations from the day directly preceding the workshop.

4. Participants are asked to think of any ways in which they could apply aspects of what they learned from the workshop to their own daily lives.

VII Overall Evaluation:

1. Group discussion: What was your overall experience of the workshop? Did you enjoy participating? Why or why not?

2. Is there any difference indicated in the participants' observations before and after the workshop?

3. In what specific ways has this workshop, together with any prepatory and follow-up activities, helped you to develop a stronger feeling of trust in yourself and other people?

Example 2:
Sensitivity--Junior High

I Objective

To help the children use their senses a little more keenly than in usual, everyday behavior, and to expand this into the fastening of a richer sensitivity to other people.

II Preparatory materials and activities

1. Have a class discussion on how your lives would be affected if you were deprived of one of your senses. Discuss each sense--or, rather, the lack of it--in turn.

2. Discuss the importance of an individual's sensitivity to other people and their needs. Do you think it is natural, or does it have to be learned?

3. Compile a list of those factors in our environment which tend to make us less sensitive to the needs of other people.

4. Keep a record one day of the examples in ordinary conversations you hear where each person is more concerned with speaking about himself than with listening to another person.

III. Workshop

Environment
As for other school workshops.

Objectives

1. To "tune in" the senses more acutely.

2. To practice the development of a keener awareness of what other people are doing in a situation.

3. To build a closer affinity between one person's behavior and that of another or others.

4. More generally, to develop a stronger sensitivity to other's needs.

Techniques

A. Warm-up

1. Walking around in a circle. Then "leading," in turn, with various parts of the body: e.g., toes, nose, top of head, knees, chin, chest, stomach, backsides.

2. Walking as if over different surfaces: e.g., sand, mud, gravel, soft grass, a stream of different depths and flow of current, prickly grass. (May be handled in a narrative fashion.)

3. Moving about the room in various directions. Move as fast as possible, weaving in and out, but without coming into contact with anyone else.

4. Moving about, as in 3, but at normal speed. Greet each other by touching with various parts of body: e.g., hands, little finger, right elbow, left knee, right foot, top of head, back, backside.

B. General exercises, with emphasis on sensitivity

1. Individuals find own spaces. Standing quietly with eyes closed. Listen to separate sounds coming

from inside and then outside the room. Tell students that on sound cue (which should be quite loud: e.g., bang on drum), they will be hit a sharp blow in the stomach. Make sound. Then repeat exercise, this time fall and roll around in pain, in slow motion.

2. In pairs. Each pair thinks of any situation in which two people would be speaking to one another. Talk briefly about it. Then improvize it, as an opera recitative.

3. In pairs. Facing each other. Examine each other's face. Close eyes and picture details of other person's face. Repeat until details can be clearly imagined.

4. In pairs, on opposite sides of room. Advance quickly on each other into a confrontation. Do it several times, building it. Then do it in turn.

5. In pairs, on opposite sides of room. Look at each other's eyes with mistrust. Slowly move towards each other until mistrust disappears.

6. In pairs. Find a common sound. May be made by hands or mouth. Practice it. All close eyes and move slowly about room until partners quite seperated. Resume making sound. Partners to find each other by listening for their respective sounds.

7. One person leaves room. Remainder form a circle. A leader is selected. He begins an action of some kind, which others imitate. It should be slow enough for all to follow without much difficulty, though concentration will need to be strong. When action is flowing, person from outside room reenters, and stands in center of circle. He has to identify which person is the leader of the action. When successful, another person leaves the room.

8. In groups of about 4 or 5. Individuals in each group are numbered 1 through 4 or 5. Teacher calls a situation (e.g., "hold-up") and then a number. Each person of that number goes to center of his group and initiates a tableau related to that situation. Others join him in contributing to the tableau.

9. a. Sitting: All clap 3 times, then one does an action. 3 more claps, then next does an action, and so on.

b. Standing: 3 claps, then 3 fast beats, then one says first sentence of a story. Repeat claps and fast beats, then next person in circle says second sentence of story. And so on. Last persons in circle should try to bring story to an end (this is a good basis for an improvised enactment of a story).

10. In pairs. One closes eyes. Pairs form a circle. "Seeing" partners of one pair takes his "blind" partner and places him in a pose in center of circle. Then another "seeing" partner takes his "blind" partner and "adds" him to first person, so that the two people form a picture. This process continues, so that a human sculpture takes shape. When complete, any of the "seeing" partners may reposition any members of the sculpture, in order to improve its total effect. It is necessary that each member of the sculpture be touching at least one other member's body or clothing, in at least one place. Then the "seeing" partners retrieve their partners from the "sculpture" and gently bring them back into the circle, in any position. ("Blind" partners must keep their eyes closed all the time.) The "blind" partners, facing the center of the circle must then recreate the sculpture, without opening their eyes. If time, or on another occasion, the exercise should be repeated with partners reversing roles.

C. Closure

1. Group members walk silently around. Clasp wrists (Roman handshake) with other individuals and establish eye contact at same time.

2. Sharing of any responses to the experiences of the workshop.

Evaluation

1. Did the students have a positive attitude to the workshop?

2. Did their interest increase or wane during the workshop, or did it remain about the same?

3. Was there really inner, not just external involvement?

4. How much did the "feedback" at the end of the workshop reveal about the ways in which the workshop may have achieved the objectives stated at the be-

ginning? (The facilitator may gently prompt responses towards this end.)

IV Follow-up materials and activities

1. General class discussion and the degrees to which the workshop achieved its goals.

2. Make a list of those exercises which seemed to work best for you in helping develop a greater sensitivity to the behaviors and needs of other people.

3. Think of any ways in which you could apply any aspects of what you learned during the workshop to your own daily life.

V Overall Evaluation

In what specific ways has the workshop, together with any preparatory and follow-up activities, helped you to develop a greater sensitivity to other people?

Example 3:

A Workshop in Sensory Awareness

I Level: Senior High

II Overall Objective: To increase the individual's capacity for experiencing self and the environment.

III Preparation:

A. Shared group sensory experiences: These can be simple activities that include group discussion of the experience.
Suggestions: eating an orange, smelling a spice-box, a walk outside--waiting, listening to, and touching as many things as possible.

B. Participants are asked to closely observe something and prepare a written description of everything they noticed about it.

C. The group is divided into groups of two or three. A record such as "2001: A Space Odyssey" is played and participants are asked to respond to it in any way that they like. Each group prepares a presentation in any form they choose, that describes their listening experience.

IV Framework: A large space in which unobstructed movement and loud noise is possible. An assortment of small

objects of various materials such as cloth, wood and metal (see exercise #5).

V Workshop:

1. Objective: Sensory Warm-up
   Technique: Room Exploration

"Find yourself a space a comfortable distance away from everyone else. When you are ready, get up and explore the room so that you really get to know it. Notice as many textures, colors, sounds, or smells as you can. Then, choose one particular area or item in the room and observe everything about it. Take as much time as you need and then return to your spot, explore it and wait silently until everyone has completed the exercise."

Evaluation: Group discussion of the particular area or item examined. This should indicate the degree of attention to detail.

2. Objective: Mental Readiness
   Technique: Meadow Walk Fantasy

"Lie down in your space. Close your eyes. Breathe comfortably. We are going to tense and then relax all the muscles in the body, starting with the toes. Tense your toes, tight. . .now, let go. Tense both feet. . . now, release." (The facilitator goes through the entire body in this manner, continuing to give instructions to tighten and then relax. [Side coaching such 'Just let all the tension drain away from your body' or 'Let yourself sink into the floor' is desirable.]) Imagine yourself walking through a beautiful meadow. Your are barefoot and there are meadow flowers everywhere. A cool breeze is blowing. There is a clear brook running over small stones. Follow it until you come across a group of incredibly beautiful yellow flowers. Choose one; then make yourself very small and shimmy up the stem. Climb up on a leaf and lie back in the warm sun. Let the warmth slowly penetrate your whole body. Hoist yourself up on a petal and move to the center of the flower. Explore the design and texture. When you are ready, climb back down the stem again and return to full size. Find yourself back in the meadow. It's gotten cloudy, so you'd better leave before it begins to rain. Think about this room again and your own space in it. Return yourself to the room and when you are ready, open your eyes and sit up."

Evaluation: Group discussion of the mental images evoked by the exercise. This should indicate the degree of involvement and sensory alertness each felt.

3. Objective: Visual Perception
   Technique: Recall

"Find a partner and sit opposite each other. One of you is A and the other is B. A's closely observe the B's. Try to notice everything you can about them, such as their clothing, posture and facial expression. Then close your eyes and describe B as fully as you can, out loud. Then the B's will become the observers and describe A."

Evaluation: Is there evidence of concentration? Do the observers notice/recall details other than that are obvious?

4. Objective: Auditory Perception
   Technique: Sound game

The group sits in a small circle. One person begins to make a simple sound. The next person joins in and repeats the same sound, together with the initiator. When the sound is stabilized, the second person changes the sound slightly and both continue to repeat their own sounds. The third person repeats the second person's sound until it is stabilized and then initiates a variant, and so on around the circle.

Evaluation: Are participants able to repeat and sustain another person's sound? Do they vary the sound or completely initiate a new sound?

5. Objective: Tactile Awareness
   Technique: Objects

The facilitator places 20 or so small objects in a space that is visible to everyone. Participants choose an object and without touching it, think about what it feels like--its texture, shape, temperature. Then they pick it up and handle it, comparing their expectations to the actual experience. Each participant repeats the exercise with several objects.

Evaluation: Group discussion: Does the object feel the same as you thought it would, or different? If the latter, how was it different?

6. Objective: Expression of Taste and Smell
   Technique: Demonstration

The group is divided into pairs. One person is A and the other, B. The A's think of a food and using body movement and sound (other than words) describe what it is like to their partners. This is repeated until both A and B have been the demonstrator several times.

Evaluation: Are the observers able to guess the taste or smell that is being described?

7. Objective: Total Sensory Experience
   Technique: Ocean Walk

"Find yourself a space. You are standing at the edge of the ocean and are about to walk slowly into the water, until you are completely immersed. But first, look around you. What kind of day is it? Is the wind blowing? Are there any sounds? Can you smell the salt? Now begin to walk into the water very slowly. Feel the water reaching your ankles, your knees, hips, waist, chest, shoulders, etc." (The facilitator side coaches with questions, as many or as few as is necessary, depending on the experience of the group.) "When you are completely under water, explore the bottom, coming up for air occasionally. When you are ready, come out slowly and dry yourself."

Evaluation: Group discussion should indicate the degree of involvement and sensory alertness each felt.

8. Objective: Sensitivity to Shape and Weight
   Technique: Throwing Game

The group is divided into pairs. Each pair is to mime throwing a series of objects back and forth, as called out by the facilitator. The objects should be diverse in shape and weight.
Suggestions: baseball, ping-pong ball, frisbee, javelin, watermelon, tire, beach ball, pail of water, cat.
The facilitator can coach with such directions as: "Think about the object's weight as you throw it; remember to use the muscles in your back, your knees and ankles as you catch it."

Evaluation: Is there evidence of concentration? Is the length of time between action and reaction fairly realistic?

9. Objective: Awareness of Spatial Relationships
Technique: Judging Distance

Participants line up at one end of the room. They consider the distance between themselves and the wall at the other end of the room. When ready, they shut their eyes and walk toward the far wall. They are to stop when they think they are just about to touch the wall. Then, they can open their eyes and see if they judged the distance correctly. This can be repeated several times.

Evaluation: Are the participants able to estimate the distance accurately after several attempts?

10. Objective: Sensitivity to Environment
Technique: Group Improvisation - "CATASTROPHE"

The group is sub-divided into several small working groups. All groups are simultaneously involved in their own improvisation. "Some major catastrophe has occured. Each group will agree on the type of disaster, before the improvisation begins. Choose a character for yourself and then just play the scene as it happens. You have each been unconscious for some time and when you return to consciousness, you begin to explore what has happened as a result of the catastrophe. After some time you meet the other survivors and together you work out a means of living with the changes."

Evaluation: Discussion of individual group improvisations--What was the nature of the difficulties faced? How were they solved?

VI Follow-Up

1. Participants are asked to discuss the portions of the workshop which they found to be most relevant.

2. The preparatory observation exercise can be repeated. This is compared to the initial written descriptions that preceded the workshop.

3. The improvisations can be worked on collectively and scripted.

VII Overall Evaluation

1. Group discussion: What was your overall experience of the workshop? Did you enjoy participating? Why or why not?

2. Is there any difference in the participant's recorded observations before and after the workshop?

3. Are participants able to develop their improvisations into scripts?

Example 4:
Imagination--Adults

I Objectives

To provide a productive social content for the creative exercise of the imagination.

II Preparatory materials and activities

Probably not practicable in most situations. However, it may be possible to arrange a preliminary discussion about the value of the human imagination and whether it is sufficiently used by most people.

III Workshop

Environment
This will vary greatly from one situation to another. There is absolutely no need for any sort of "stage." On the contrary, there is a strong need to avoid any suggestion of a "performance-for-audience" situation. Any reasonable space can suffice, as long as there is room for each participant to have at least about 10 square feet to call his own. However, the more pleasant the ambiance the better; carpet and other sound absorbing materials are of considerable help, both acoustically and psychologically.

Objectives

1. To warm the bodies of the participants up to a level which will facilitate the use of the imagination.

2. To help the participants discover or rediscover the possibilities for using their imaginations in fulfilling and enjoyable ways.

3. To help the participants use their imaginations to build stronger social bonds.

Techniques

A. Warm-up

1. Walking in circle. Facilitator claps time at

which each foot is put down. Become faster, then slow to very slow, then fast to very fast.

2. Jump turns. On "order," jump high in air and turn to various degrees, in whatever direction is given. Begin, for example, with "90° to the right, jump!" "90° to the left, jump!" and so on, to 180°, 270° and 360°.

3. Group at one end of room, facilitator at other. On "Go!" group begin striding purposefully, even aggressively, towards facilitator. On sound cue, people imagine that a giant magnet, from behind, suddenly generates a huge force, which stops them in their tracks. They reach out and try their hardest to resist it, but it is too strong, and gradually pulls them back. Then suddenly it releases them and they stride forward again. Then it is turned on again, halts them, and pulls them back. Repeat several times.

4. Group in circle. They are suddenly encased in a large, heavy plastic sheet, which has a drawstring around it. This is pulled tighter and tighter, forcing them eventually into a jammed-in bunch in what was the center of the circle. Just in time, before suffocating, they succeed in bursting it.

B. Exercises for the imagination

1. Standing in circle. Facilitator throws crumpled sheet of newspaper, or piece of clothing or similar, into center. "What is it?" Each person, in any order, imagines what it might be and responds accordingly.

2. Still in circle. One person goes to center and strikes a pose. Another goes in and relates to it in some way. Another goes in and builds on that, and so on, until a composite "sculpture" is created.

3. A series of simple mimes, performed by individuals simultaniously, based on everyday activities. Can then improve them, by having each person select one activity and count aloud each separate step in the process. Then take one activity, for example, the unwrapping of a parcel: have a person mime it, and then have another actually unwrap a parcel, and compare.

4. Individuals be on backs on floor, in circle, heads to the center, like the spokes of a wheel.

Join hands, and be quite close to one another. Listen to sounds outside room, then, to the sounds inside. Can you hear your own breathing? Other person(s)? Then be aware of everything you can feel with all the surface of your body. Facilitator then asks one person to imagine a scene of some kind, and then to say what or where it is. When he says it, others imaginations are all to "go" to that scene. One at a time, in any order, each person contributes an item to the scene. This can occur more than once. Eventually, a detailed scene is evoked, which entirely and uniquely belongs to the group.

5. Facilitator reads a sample piece of a radio or TV commentary of a sporting or any other kind of event. Each person then imagines a scene which he could describe, and, then, as richly as possible, "does" the commentary. (An especially exciting one, for example, would be by a space explorer stepping out onto a strange planet, describing what he can see, and then seeing something quite horrifying and unexpected. What happens?)

6. Facilitator passes around photographs of people, in richly revealing situations; for example, from a pictorial magazine. Each person imagines himself as one of the persons in a photograph, and talks about him. This is done by one person at a time; other persons might ask him questions about himself. (This exercise could be terminated at this stage, having been used as an exercise of the imagination. However, it could also, very desirably, be extended into an improvisation, in many ways, beginning, for example, with the people impersonating their "characters," and then meeting one another and inter-acting.

C. Two improvisations

1. A group of hikers is walking through a forest. Eventually they come to a narrow, but deep, chasm and have to find a way across it, as it is growing dark and very cold. What do they do?

2. A group of amateur geologists is exploring an old abandoned mineshaft. On a given sound cue, there is a partial collapse halfway along the mine (this would be timed so that it would trap at least half the people). On another sound cue, there is a much bigger collapse. Improvisation can begin with someone (the leader?) saying, "Well, I think that this is the entrance we've been looking for."

D. Closure

1. All kneel in circle. Join hands. Close eyes. Quietly begin humming. Sustain for some minutes, with individuals choosing their own breathing pauses. At end, open eyes, and establish a 2-beat eye count out with other persons in the group.

2. Quiet verbal sharing of responses to workshop.

Evaluation

1. Was the "warm-up" sufficient?

2. How much discovery, or rediscovery was there by the participants in how to use their imaginations?

3. Was there much positive social inter-action produced by the exercises?

IV Follow-up materials and activities

It may be possible for the participants to continue some of the activities begun during the workshop. For example, they may wish to devise their own improvisations. But if, in fact, their imaginations have even sufficiently rekindled by the work, and there are opportunities for members of the group to meet again, they should be able to devise further exercises based on those provided by the workshop. Individually, participants could practice, and develop further if they can, the exercises done as individuals in the workshop.

V Evaluation

How successfully did the workshop achieve the general objective of providing a productive social content for the creative exercise of the imagination?

Example 5:
A Workshop in Creative Expressiveness

I Level: Elementary

II Overall Goal: To increase the individual's capacity for creative self-expression through a series of exercises, which focus on the various types of expression.

III Preparation: Exercises that are aimed at developing the instruments of expression.

A. Body--physical activities and games that involve a wide range of movement from gross to fine motor skills, coordination and rhythm.

B. Voice--verbal activities such as articulating phrases, reading aloud in a group, or singing in different tones from very loud to very soft.

C. Gesture--The group creates a large collage of magazine or newspaper pictures of people expressing various emotions.

IV Framework: A large space in which unobstructed movement and loud noise is possible. An assortment of hats. A record player and records, such as "Twelfth Street Rag" or any quick tempo gay music. (See exercise 6.)

V Workshop:

1. Objective: Physical Readiness
   Technique: Mad Scientist

"Find your own space, a comfortable distance away from everyone else. I am a mad scientist and you are my robots. Whenever I press this button you must follow my instructions. Ready? Jump. . . . Shrink. . . . Boil. . . . Freeze. . . . Fall. . . . Climb. . . . Grow. . . . Explode. . . . Collapse."

Evaluation: Does the body show signs of muscular looseness? Arms hanging freely? Shoulders relaxed?

2. Objective: Mental Readiness
   Technique: Room Paint

Facilitator initiates a group discussion: What would the world be like without color, if everything were totally black? Then participants choose a section of the room and imagine that it is absolutely without color. They are told that they have all the brushes and buckets of different colors they need, after which they proceed to paint their section of the room.

Evaluation: Group discussion of individual painting experiences should indicate the degree of involvement each felt.

3. Objective: Expression Through Sound
   Technique: Chocolate Bar Orchestra

"Find yourself a space and sit down. Think of the name of any sort of chocolate bar, candy or chewing gum

and then practice saying it in a way that sounds like what it is. (The facilitator provides examples such as POPcorn or Crispy CRUNCH.) When you feel ready, come to where I'm sitting and join the circle." When the group has assembled the facilitator announces: "Now, we're all members of an orchestra. When I point to you, start saing your word and keep repeating it. When everyone has joined in, we'll play a song. Watch my hands to see if you should get louder or softer."

Additions: The chocolate bar orchestra becomes a chocolate bar machine with each person performing an action that suits the sound of the word.

Evaluation: Do the sounds express the essence of the name? Do the actions?

4. Objective: Expression Through Movement
   Technique: Free Association

"Whenever I say a word, do whatever the word suggests to you. Try to do something right away instead of thinking about it first."

Suggestions: splash, splosh, munch, sizzle, fizzle, flick, glow, crackle, crumble.

Evaluation: Is there immediate movement or hesitation? Is there individual absorption or are participants watching or distracting others?

5. Objective: Expression Through Characterization
   Technique: Hats

"Pick a hat from the pile in the corner. Put it on your head and think of a way of talking and walking that goes with the hat. Then, introduce yourself to another person. After a brief conversation, switch hats. Again, think of a way of talking and walking with your new hat and meet another person. Try to meet and change hats with every person in the room.

Evaluation: Do the movement and vocalization vary with the various hats?

6. Objective: Abstract Expression
   Technique: Music Notes

The facilitator switches on the record player. Participants listen to the music and when they are ready, get up and move as if they were the notes being played. Suggested music: "Twelfth Street Rag" or any quick tempo happy music.

Evaluation: Is there variation in the movement? Are individuals absorbed in their own activity?

7. Objective: Group Expression
   Technique: Group Formations

The whole group forms one large structure collectively. It changes as various other forms are called out by the facilitator. The exercise can be initially done silently and then repeated with sound.

Suggestions: storm, ocean, octopus, kitchen, dinosaur, waterfall, pyramid.

Evaluation: Is the group a cohesive unit or are individuals more involved in their own segments?

8. Objective: Expression of Emotion
   Technique: The Clowns

"You are a clown in Ringling Brothers, Barnam and Bailey's Circus. Decide whether you are a happy, sad, frightened or angry clown and work out a face and walk for yourself. When you are ready, come back to this spot and we'll have a clown convention." Participants show each other their clown faces and walks and try to guess whether they are happy, sad, frightened or angry clowns.

Evaluation: Do participants demonstrate the facial features and physical gestures of the emotion they are portraying? Can the others guess?

9. Objective: Imaginative Expression
   Technique: Individual Improvisation

"Find your own space. You are either the Great Fire Dragon or the Great Star Shiner. You wake up in the morning and discover that you have a problem. Decide what that problem is and solve it if you can."

Evaluation: Group discussion of the problems and how they were solved. This should indicate the degree of involvement each felt.

10. Objective: Verbal Expressiveness
    Technique: Group Story

The group is asked to sit in the shape of a small circle. The facilitator holds up an object and invites the participants to begin building a story around it. As the object is passed around, so is the story. If

the group chooses to, the completed story can be acted out using sound and movement. One person acts as the narrator and participants spontaneously take the parts of characters and objects as they are required.

Evaluation: Does the story flow easily and cohesively? Does it lend itself to dramatization?

VI Follow-up:

1. Participants are asked to paint a picture or write a poem about their favorite part of the workshop. The facilitator could remind them of various exercises such as the clowns, the chocolate bar orchestra, the Fire-Dragon and the Star Shiner.

2. The group story can be scripted.

3. A feeling board can be constructed. The participant uses a combination of paper, crayon, bits of material, etc. in any shape and order, to indicate what a particular emotional state such as happiness, sadness, anger, fear, looks like to him or her.

VII Overall Evaluation:

1. Group discussion: Did you enjoy participating? Why or why not?

2. Do participants find it easy to express an experience of the workshop through another medium?

3. Are participants able to develop the group story into a script?

Example 6:
Creativity--Senior High

I Objective

To provide opportunities for the practice and development of creativity, using, for the most part, the individual's own bodily resources, and for this to take place both individually and in cooperation with others.

II Preparatory materials and activities

1. Class discussion on the nature of the creative process. Can you arrive at a definition of what creativity is?

2. Class discussion on "The human body as a creative instrument."

III Workshop

Environment

As for other school workshops. An open space, approximately the size of an average classroom. However, a smaller space could be used for a group of up to 25 students. Carpeted floor if possible. Lighting should not be too bright.

Objectives

1. To "loosen up" the students, both physically and psychologically.

2. To get their imaginations working.

3. To activate their creative impulses on an individual basis.

4. To develop creative potential in group situations.

5. To leave the students with an awareness of and feeling for the fulfillment to be gained from using their bodies, both individually and in conjunction with others, as creative instruments.

Techniques

A. Warm-up

1. Moving around in circle. Hopping on left foot, right foot, both feet.

2. Moving around in circle, quickly and lightly slapping all over back of person in front. Reverse direction. Reverse several times.

3. Moving around in circle, flowing, running steps, each foot touching floor on teacher's clap. When clapping stops, students strike a pose related to teacher's suggestion, e.g.: monster, exhaustion, fear, etc.

5. Individuals in own space. Collapse from waist. Slowly reach for sky, with head slightly back. Do it symetrically first, then asymetrically, with one side leading, then the other. Feet can be moved. Then move around, slowly at first, then faster, to claps. When clap stops, freeze. (May be on floor.)

B. Exercise to stimulate the imagination

Find own spaces. Standing quietly with eyes closed. Teacher says following statements, without expression, and, for each one, student responds actively:

a. "Brrr, it's cold in here."

b. "I wonder what that sound was. . . ."

c. "Where on earth did I put that pen?"

d. "I could wring her neck for telling him."

e. "If he doesn't come in 30 seconds, it'll be too late."

f. "I'll get that fly if it's the last thing I do."

g. "I have 10 seconds to defuse this bomb."

h. "She's (he's) gone and I'll never see her (him) again."

e. "Oh, I'm so happy to see you."

C. Exercises in creativity

1. You're Rip van Winkle. You've been asleep for 500 years. Think where it was that you went to sleep, and of what the world might be like in 500 years from now. Then let it happen.

2. In pairs. Discuss a situation which could end with one of the people saying, "Put out the light. Put out the light!" Then improvise it. Then share it with other pairs.

3. Individuals, in own spaces. Teacher gives first word of a group of synonyms for a verb. Each person does that action. Rest of the words are then given, in turn, and the action done simultaneously by all. An example is: to hold, grasp, clutch, clasp, clench; to walk, strut, stagger, swagger, lurch. (Further ideas may be obtained from Roget's "Thesaurus.") Individuals can then try to show the difference between one synonym and another, in turn, and rest of group can discuss.

4. Individual exercises, based on an emotion--for example, fear: a girl thinking she's being followed, a man searching a warehouse. Rest of group can discuss the truthfulness of what is created.

5. Individuals in own spaces. Create a character in your minds as fully as possible (teacher can suggest characteristics such as age, vocation, personality). Then think of an object, animate or inanimate, which would affect this character's behavior quite significantly. (Allow up to 2 minutes for each piece of creative thinking.) Then, simultaneously, enact a situation where the object affects the character. Some people can then repeat their enactments for others to discuss the truthfulness of what happens.

6. Divide into groups of about 6. Each group creates a tableau on a theme--e.g., fear, persuasion, greed. Tableaus are shared and discussed.

7. Again, divide into groups of about 6. Each group is given a piece of music of about one minute's duration, and creates a narrative or abstract presentation based on the music. The same piece of music may be used by all groups, or a different piece for each one. Or, groups may select their own music from music library or elsewhere. (In any ongoing content, it may be possible to provide a considerable period of time for each group to prepare and rehearse their presentation.)

8. Divide into 2 groups. One group sits on one side of room, other group is in "playing area." Number each person in each group from 1 up. Teacher calls out a number. That number in seated group calls out the name of a topic (e.g., "lost in a Blizzard"), and the person with the same number in the "playing" group begins an improvisation on that topic. A time limit, of, say, one minute should be set. When all have had a turn, groups reverse positions.

9. Whole group improvisation: "The Party." This can be broken into 3 sequences:
   a. Arrival of the guests
   b. The scene at 11 p.m.
   c. The scene at 2 a.m.

Any appropriate party music may be used, but should be slower for each successive sequence. Students "freeze" between one scene and another. Each scene could last up to, say, 10 minutes.

D. Closure

1. Students walk silently about the space, weaving in and out among one another, not touching, but establishing eye contact with one another.

2. Standing in circle, arms around one another eyes closed, humming.

3. Quiet verbal sharing of references to workshop.

Evaluation

1. How did the students respond to the "warm-up" exercises?

2. How productive an ambiance was created in the workshop?

3. How much originality and variety was obtained in students' responses?

4. How successfully did the groups function?

5. Were there any students who did not become involved to any significant extent throughout the workshop? Can you say why?

6. How did the students feel at the end of the workshop?

IV Follow-up materials and activities

1. Students could devise own statements reflecting a certain kind of emotional situation, like those in Technique B.

2. Students to find a piece of music which expresses the mood and situation created by the Rip van Winkle exercise.

3. Using the same groups as in exercise #7 of Technique C, each group could be given plenty of time to create a finished piece of mime or dance drama to a piece of music.

4. Some students could make a videotape or film of any or all of the presentations created in exercise 3 above, or of any other presentations which emerged during or following the workshop.

5. Presentations of sufficient creative power could be shared with a wider audience. This is an example of how to integrate "creative drama" with performance theatre.

V Overall evaluation

How fully did the students enter into the spirit of the workshop and any follow-up activities and how original and genuine were their responses?

Example 7:
A Workshop in Movement

I Level: Elementary

II Overall Goal: To increase the individual's capacity for expression through movement

III Preparation:

A. Physical activities and games that involve a wide range of movement from gross to fine motor skills, coordination and rhythm.

B. Group discussion and demonstration of how people move in various occupations. A collage on the theme "movement" can be constructed from magazine and newspaper pictures.

C. Each child individually attempts to show how a member of their family or a friend walks, moves generally or does a particular activity. This same exercise could involve animals rather than people.

IV Framwework: A space in which unobstructed movement, and loud noise is possible. A record player, records (see exercise 1 and 10) and a small drum.

V Workshop:

1. Objective: Physical Readiness
   Technique: Puppets

Each participant finds a space in the room a comfortable distance away from everyone else. They are puppets with strings attached to their feet, hands, head, shoulders, elbows, etc. They are to lie on the floor like marionettes which are not being used. The facilitator acts as puppeteer. She pulls the strings up slowly, one at a time until the puppets are standing. Then, she lets go of the strings so that the puppets flop to the ground. Again, she pulls them up, one string at a time using jerky motions. Finally, she moves all the strings at once so that the puppets dance. At this point, the facilitator could play some lively "puppet dancing" music such as "Twelfth Street Rag" or any marching band tune.

Evaluation: Does the body show signs of muscular looseness? Arms hanging freely? Shoulders relaxed?

2. Objective: Mental Readiness
   Technique: Computer Tag

The facilitator announces: "I'm the computer and whenever I say, 'BZZ-BZZ-FREEZE,' my instructions must be obeyed." Tag is played in the regular manner with the facilitator calling out various types of movement at regular intervals.

Suggestion: Rubber balls, tin men, spiders, polar bears, shadows, butterflies, monsters, monkies.

Evaluation: Do participants vary their movements in accordance with the different instructions? Is the group absorbed in the motions as well as the game?

3. Objective: Awareness of the range of movement
   Technique: Verbs

The facilitator chooses verbs and participants are asked to respond accordingly. The series should include contrast and diversity.

Suggestions: Fly. . .crawl. . .stretch. . .squeeze. . . leap. . .swim. . .crumble. . .grow. . .shrink. . .hop. . . float. . .explode. . .collapse.

Evaluation: Is there individual absorption or are participants watching or distracting others? Do the movements indicate that the various verbs are understood?

4. Objective: Body Control
   Technique: Floor Touch

Participants are instructed to move from one end of the room to the other, using any parts of the body they choose, but with this restriction: only one part can be touching the floor at any given moment. This is repeated with the instructions varying to two, three, four, five and six parts of the body touching the floor.

Variations: Restrict the use of different parts such as hands, feet, knees.

Evaluation: Do participants control their movements according to instructions? Are they able to sustain the same movement from one end of the room to the other?

5. Objective: Rhythmic Movement
Technique: Group Circle

The group forms a small circle. The facilitator beats out a rhythm on a small drum. Participants are asked to listen carefully to the rhythm and walk in time to it. When the whole group has sustained the beat for some time, the facilitator changes it to a skipping beat and participants are asked to skip. This same procedure can be used for hopping, running, tip-toeing, side-stepping, trotting, etc.

Evaluation: Do participants move in time with the various rhythms? Are they able to sustain the beat for a short period of time?

6. Objective: Imaginative Movement
Technique: Big and Small

The facilitator describes the portion of Alice in Wonderland in which Alice grows large and small in succession. Participants are asked to return to their own spots where they will find two pills: one marked Big and the other Small. They are instructed to take either one of these and to grow or shrink accordingly. Then they are to go to a public place such as a library, park, restaurant or school and explore it as a giant or dwarf. Whenever they want to switch to being the opposite, they only have to take the other pill. When they are ready, they can come to the facilitator to get a pill which will return them to their own size.

Evaluation: Group discussion of the experiences and problems faced in the exercise. This should indicate the degree of involvement each felt.

7. Objective: Characterization through Movement
Technique: The Changing Person

The facilitator suggests an activity such as skipping rope and participants mime the activity, first as themselves, then, as the different characters which the facilitator call out. The activity can change fairly frequently as well.

Suggested activities: Carrying a heavy parcel, walking a dog on a windy day, driving a diesel truck, walking a tightrope.

Suggested characters: a 90 year old person, a very fat/thin person, a frightened/happy/sad/angry person, a lazy/energetic person.

Evaluation: Is there evidence of concentration? Does the movement change in accordance with change of character?

8. Objective: Characterization through Movement
   Technique: The Person-Animal

Each participant makes about the room like an animal of his/her own choosing. Then the facilitator asks them to become people again, and to move as a person but with the characteristics of the animals they were. They can interact with other people-animals if they so desire.

Evaluation: Are participants able to sustain their people-animals in interactions with others? Is there any attention to detail in movement or is it gross mimicry?

9. Objective: Movement with Others
   Technique: Machines

The class is divided into pairs. One person as the operator and the other as a machine. Each pair presents its machine to the group after a few minutes of preparation. The group attempts to guess what the pair is portraying. This can be followed by a discussion of machines the participants would like to invent. These suggestions can be used to form collective group machines.

Evaluation: Do participants work as a unit (pairs, group) or are they only involved with their own activity?

10. Objective: Creating An Environment Through Movement
    Technique: A Circus

A group discussion about the sights, sounds, people, food, etc., found at the circus. Then each participant decides who or what they'd like to be and begins to move like the person or animal in a circus act. A circus music record as accompaniment would be appropriate. When the music stops, each person switches roles with the person next to him/her and then the music resumes. This is repeated until each participant has had a variety of roles.

Evaluation: Group discussion of what it was like to be the various circus performers. This should indicate the degree of involvement each felt.

VI Follow-Up:

1. Participants are asked to paint a picture or write a story/poem about their favorite part of the workshop. The facilitator could remind them of various exercises such as the giant/dwarf, people-animals, machines or the circus.

2. The preparatory exercise of attempting to show how a member of the family or a friend walks, moves generally or does a particular activity can be repeated after the child has had a chance to really observe how that person moves. If animals were used instead of people, a visit to the zoo would be in order.

3. As a follow-up to the puppet exercise, a puppetry workshop could take place. Simple sock puppets or puppets with modeled heads could be constructed and then used in puppet play improvisation.

VII Overall Evaluation:

1. Group discussion: Did you enjoy participating? Why or why not?

2. Do participants find it easy to express an experience of the workshop through another medium?

3. Does the child demonstrate greater detail in movement of the observed person or animal the second time?

Example 8:
Self-Confidence--Junior High

I Objective:

To help in the development of a more positive and confident sense of self in the student.

II Preparatory materials and activities

Class discussion on the nature of self-confidence. What is the difference between a positive, desirable degree of self-confidence and over-assertiveness and boasting?

III Workshop

Environment
As for other school workshops. An open space, approximately the size of an average classroom. However, a smaller space could be used for a group of up to 25 students. Carpeted floor if possible. Lighting should not be too bright.

Objectives

1. To warm up the body.

2. To "loosen up" any feelings of nervousness and apprehension.

3. To increase self-confidence in small group situations.

4. To increase self-confidence in larger groups.

Techniques

A. Warm-up

1. Form into circles of about 6. One person detaches himself and goes inside the circle. He must try to break out of the circle. When successful, tries to break back in to center. Each has a turn.

2. A game of "Simon Says."

3. Individuals curl up into as small a space as possible. Imagine encased in a strong, heavy, plastic bag. Strive to escape. (Teacher can build atmosphere by using sound cue such as cymbal clashing.) On final cymbal clash, crash to floor.

4. Move around space, not touching anyone. Build up speed. On sound cue (e.g., clap, or cymbal clash), change direction abruptly.

B. "Loosening up" exercises

1. Each person, in turn, completes a sentence which begins: "The nicest thing that happened to me today was_ _ _."

2. Shake hands. Build up speed. Imagine that they are "flying hands," flying in all directions. Let them seem to take on a will of their own.

3. In pairs. You are strangers on a bus. One of you has "flying" hands, but is unaware of it. What happens?

4. Into groups of 4 to 6. Each group is given one of the following situations: an auction, soldiers being inspected, group of string players and conductor, group in an elevator, strangers at a table in a restaurant. One person in each group has a

"flying" hand, of which he is unaware. Play it. Then share reenactment with other groups.

C. Exercises for building self-confidence

1. In pairs. Reach out and make contact. (Teacher can use light, "easy" music, or light, quick sound cues.) Repeat, but this time some kind of invisible force prevents contact (use slow, "heavy" music or sound cues). Become increasingly worried and try it more slowly. Become slower and slower, until body aches with heaviness. Suddenly, on sound cue, fingers touch. As sound or music becomes louder and "happier," more and more contact is made.

2. In pairs, boy and girl. They are returning to girl's house from date. It is, in fact, the first time either has been out with a member of the opposite sex. Boy wants to kiss girl, but. . . . See what happens on the last 50 feet of the walk home.

3. The scene is a classroom of children of your age. A new teacher is due to arrive. The class is not the rowdiest in school, but will exploit the new teacher. They discuss what they might do when she comes in. She enters. The children are very difficult. She eventually breaks down and cries. What happens?

D. Closure

1. Individuals in own spaces. Eyes closed. Quite still. When you open your eyes; your body is totally unfamiliar. Discover it "piece" by "piece" (slow pairs of drum beats or claps). After 2 or 3 minutes, become aware of one another.

2. Quiet verbal sharing of responses to workshop.

Evaluation

1. Was there sufficient warm up?

2. Which exercises seemed to work best? Which ones least? Why?

3. Were the exercises long enough?

4. Was there a satisfying shape to the workshop?

5. Did any children tend to dominate excessively? If so, how did you handle this problem? Could it have

been handled differently or better?

6. How well did those students who tend to be most lacking in self-confidnece enter into the activities of the workshop?

Workshop Evaluation

As stated earlier, it is necessary to articulate clearly the goal of the workshop and to consider, at the initial stages of planning the workshop, how it will be evaluated. If evaluation is considered at this point of time, it is possible to overcome a variety of formidable hurdles which trip a great many who work in this field and discourage a great many others from even making the attempt. Actually, if the analogy can be carried a bit further, the hurdles are similar to those set up in a race so that they can be knocked over fairly readily. As a consequence, those who are sufficiently insensitive can run the course in ignorance of the fact that many or most of the hurdles have not been cleared. There are people who go through the motions of evaluation without being aware of the fact that time and energy have been consumed, distance has been covered, but no evaluation has taken place.

One of the barriers is the fear that attempts at evaluation will distort the nature and value of the activity. This stems in part from the bitter experiences some have had with behavioral researchers who have overzealously attempted to control too many variables. The result is the derivation of conclusions that have validity but a validity which exists

only in artificial circumstances either incapable of being duplicated under normal operating conditions or clearly undesirable, even if capable of being duplicated, for a variety of reasons unrelated to the task of measurement or evaluation. Another source of the fear of distortion is the distraction caused to the workshop leader who may lose spontaneity, unduly limit what is attempted because of a concern for how it will test out, or feel harrassed by a gnawing suspicion that the evaluation process is becoming a controlling factor rather than a tool. These difficulties are not, of course, unique to workshop leaders. Evaluation frequently is perceived as a threat by people who, within themselves or because of their knowledge or fears of the use to which the results will be put by others, interpret low scores as a sign of inadequacy or failure rather than as a successful assessment of the degree of utility of one set of procedures. And many educators and researchers seeking financial grants have been moved to wonder as to the extent to which they are solving problems of consequence to themselves and their fields of knowledge or searching for problems that will have maximum appeal to those granting financial assistance.

Another barrier is the conviction that human nature and behavior is too complex to be capable of effective measurement and evaluation and we might as well admit as much rather than pretending to capacities we lack or, worse yet, limiting ourselves to dealing with other human beings only on levels where we do have the capacity to measure and evaluate.

A third barrier is a type of credibility gap or simply a feeling of discomforture created by attitudes found in many people (and quite frequently among people involved in the arts) that formal measurement and evaluation are necessarily mathematical and objective in nature while their personal competencies and judgments are most commonly subjective in nature.

A fourth barrier is the lack of personnel and resources (including the resources of time and energy) which leads many to believe that, regardless of other factors, it is only by not doing the good work--or a significant amount of it--that resources would be freed to measure how good it is.

Considering the vast body of knowledge readily available on the subject of measurement and evaluation and the accessibility of knowledgeable people in the field, it is not my intention to deal with specific techniques of evaluation in this manual. My experience in working with people in developmental theatre, however, leads me to believe there would be some value in trying to help those in need of such assistance to look again--in search of a new orientation--at the four barriers: distortion, complexity, subjectivity-objectivity, cost.

Distortion

The basic question to consider here is not whether distortion has taken place in evaluation situations nor whether it may take place in our own work but whether it

has to take place or can be avoided. Experience indicates that there need not be distortion. Knowing this, we can undertake to avoid it. A good approach is a twofold one of identifying in advance--and avoiding--as many as possible of the distortion producing factors and refusing to do things that create distortion if unanticipated factors crop up along the way. With regard to this latter point, we must recognize and expect others to recognize that the vested interests of evaluators (including ourselves as evaluators) are not as important as the vested interests of the program and the people being served by it. If prior planning has not been sufficient to avoid a problem, we must not alter the program for the sake of obtaining a meaningful measurement; this will provide, all too often, only a meaningful measurement of a meaningless activity of no consequence to us or the program. We must, rather, abandon measurement at that point in the realization that we have successfully determined the location of a refinement need or a problem in our evaluation procedure.

With regard to the matter of identifying potential distortion factors in advance, it is necessary to plan all the procedures to be used in order to measure effectiveness and to go over these carefully with everyone involved. The key questions are as follows: Have we clearly articulated the goal? Is there a means of assessing the accomplishment of this goal? What measurements must be made to accomplish such an assessment? By whom and how will these measurements

impair the workshop process in any way, as perceived by any of those participating? Such questions can be asked and answered as completely as possible and then, later, practical application can reveal a problem (an interference or distortion) that was not recognized in the preliminary planning. When this occurs, we simply go back to this initial pre-planning with more complete and more accurate data. When problems, impairments, or potential distortions are identified, the appropriate response is to perceive the nature of the challenge and search for a means of meeting it.

Creative people should be able to come up with many more ways of doing anything than are initially apparent. Why will the workshop process be impaired and how can this be avoided? Sometimes, the impairment is essentially due to the mental attitude of a workshop leader; in such a case further information or experience might well bring about a change in attitude; the attempt to do so merits attention and honest cooperation. Sometimes the recording devices (machines, or people with paper and pencil) are thought to be distracting. It is possible to try a workshop in the presence of such devices so as to determine whether or not, in fact, they are distracting. Just as we occasionally find elements distracting which we had not anticipated would be, so we occasionally are surpirsed to find that what we assumed would be bothersome goes completely unnoticed. It is also possible to devise substitute devices for making the recording or to determine a way of measuring something quite

different which would have comparable utility. Measurement does not have to be cumbersome or distracting. The example given earlier with respect to an imagination workshop for adults is a case in point. If we prepare an extensive series of exercises with a conscious attempt to arrange the exercises in a sequence of greater complexity and difficulty, then how far we can move into the sequence while maintaining total involvement by the participants can be taken as a measure of the extent of involvement. This can be refined by establishing not a sequence of individual exercises but of levels of difficulty, with a number of exercises grouped at each of the levels. It could then be established that the workshop leader would not move beyond any given level until every workshop participant took an active part in at least one of the exercises at that level. The leader would be free to remain at a given level as long as desired, perhaps in response to need to build greater security in the group or to reinforce the sense of pleasure participants were having at this level--in the belief that such security or pleasure would be conducive to greater progress at later, more difficult levels. Clearly, bulky equipment and hordes of observers are unnecessary in the attempt to determine how far down the sequence of exercises or levels the workshop participants went.

What should happen if we arrive at negative answers to any of the key questions even after applying our creative talents and utilizing the knowledge of expert consultants?

Suppose we are unable to articulate the goal with clarity? Suppose we can find no means of assessing the accomplishment of our goal? What do we do if, having determined the available means and personnel and methods of measurement, we can come to no selection from among the options which is free of a distorting, harmful impact on our program? I will not hesitate to assert my conviction that an inability to articulate the goal with clarity reflects a fuzziness of thought and understanding with respect to the goal and it would be better to eliminate not only the evaluation but the total workshop devised to achieve that goal. This, of course, does not prevent additional thought and experimentation along the way in the search for a clearer perception. As for the other suppositions, there is no reason for not being as tolerant with regard to our incapacities in this as in other phases of our lives. Despite the strength of my desire to do so, for example, I cannot predict with certainty the behavior of other drivers on the highway. This does not prevent me from driving on the highway although, hopefully, it reminds me of the need to be cautious. Nor does knowledge of the uncertainty, danger, and need for caution in this case prevent me from including a drive on the highway as part of a trip I make to a place, a situation, or a person from which, or whom, I have definite knowledge of much to be gained. For known advantages I will take risks. What is unusual or undesirable, therefore, in going through procedures whose merit is not known to me when I feel these procedures are necessary to engaging in other procedures of established value?

The search for answers to the key questions involved in identifying potential distortion factors, therefore, is not part of a desperate attempt to find justification for everything that we do; it is, rather, a process for determining what portions of our activities are open to evaluation.

Complexity

To state that what we are about is simply too complicated to be approached in terms of measurement is another way of saying that no portions of these activities are open to evaluation. If what we are doing is incapable of being evaluated in any way whatsoever, then we must recognize that we can provide no justification--to ourselves as well as to others--for doing it. Room for doubt as to the value of an activity must be allowed when no tangible evidence can be provided concerning any portion of its effectiveness. It is sometimes difficult for deeply committed people, who are giving of themselves and making great sacrifices to maintain a program they are convinced to be of tremendous significance, to recognize that such commitment, sacrifice, and conviction does not establish the significance of what is being done. As soon as some perspective on this matter is obtained, it should be recognized as smacking too much of the practice of the witch doctor or the spinners of the Emperor's new clothes--effectiveness is dependent on faith and the process alone will not always serve to generate the faith. Admittedly,

there are judgments made on bases other than the techniques of behavioral science. And admittedly, judgments made through the use of behavioral science can be and have been erroneous. But this neither provides a blanket condemnation of the techniques of behavioral science nor justification for accepting any evaluation that scorns to employ such techniques. To use the talents of people in activities consuming time, energy, and materials in order to affect other people whose time and attention is demanded for the purpose--to do this without any concern for evaluation or any belief that evaluation is possible would seem to be either unintelligent or socially irresponsible.

Objectivity-subjectivity

The way out of incapacity with regard to objective measurement and evaluation is, commonly, to fall back on subjective judgments. Whenever this direction is taken, it is worthwhile to inquire as to whether it is the lure of an easy way or the realization of an only way. One of our problems here is the oversimplification of a false dichotomy. Evaluation need not be all by objective or all by subjective means. Indeed, a given evaluative effort need not be entirely objective or subjective. We are actually not adverse to mixing these approaches although the mixture usually takes place without conscious awareness. It is fairly common, for example, for educators to evaluate student effort subjectively and then place these subjectively

derived data in a very precise mathematical computation process to determine an overall grade. Frequently both students and teachers feel more comfortable behaving in this fashion. Any doubt concerning this would be readily dispelled by noting the reaction of both students and colleagues should some teacher (of creative writing, perhaps) announce, "All my grades are subjective so I'll pay no attention to them at the end of the course but just consider each student during a moment of reflection to determine how I feel about that student and then put down a course grade." Similar mixtures occur elsewhere in society as in sophisticated opinion polls which seek to collect as objectively as possible insights into subjective attitudes, or the subjectively motivated decision to select only a portion of objectively gathered data for a report that may influence governmental behavior. The mixing of these elements so often viewed as dichotomous can be effected, of course, with varying degrees of skill. Perhaps what it boils down to is a need to approach objectivity in the use of subjective judgments or to test subjective judgments against some sort of acceptable standard.

How can we maximize the credibility of subjective measurements and judgments? In asking this, we should be as much concerned with our own understanding as with the persuasion of others. There are a variety of possibilities, some of which should be discussed here simply to vivify the directions in which to turn. A few examples should be

sufficient for this purpose. First, people who are to make subjective judgments can be trained in doing so. It is not difficult, for one, to train people to become more observant. We can also seek to determine in advance the elements that are most likely to indicate effectiveness. Such a determination can be made by a variety of people so that the particular attitudes of the person doing the observation can be tempered by the perceptions of others concerning what is worth looking for during observation. Second, as just suggested, the judgments can involve input from a number of people. When subjective judgments are numerous and in agreement, they tend to support each other and merit more attention or confidnece. In relation to this, as a third factor, there is the matter of the qualifications of the observer. In evaluating a symphonic concert, the subjective assessments made by a skilled musician would be considered to carry more weight than the subjective assessments of a jack-hammer operator who had never had any musical training. There is some merit to bringing in from the outside recognized experts in the field to make their subjective evaluations. Care must be taken, of course, that such people are both expert and honest. This leads to a fourth factor, that of measurement standards. Given a number of available evaluators, there would be merit in determining whether one of these most consistently agrees with the pooled opinion of the group--or with the opinion of the established authority. A fifth factor is that of the presence or non-existence of a

theoretical base and the degree of sophistication of such a base. By sophistication is not meant simply complexity, although a system which allows for many factors and gradations is, other things being equal, superior to a relatively crude system which accepts only large and obvious distinctions. More fundamentally, a sophisticated theory reflects a current and comprehensive knowledge of the field--of other theory and of practice--and an attention to what would appear to people trained in the field as all the pertinent aspects. There should also be no seemingly outlandish or patently incorrect assumptions. A critic, in other words, should be able to set forth for scrutiny the theoretical assumptions and attitudes which underlie the criticism and careful scrutiny of this material should breed respect for the critic.

Subjective measurement and evaluation may lead to erroneous conclusions. Objective measurement and evaluation may also lead to erroneous conclusions. The great virtue of the objective approach is that it lends itself more readily to testing, to an early recognition of the errors and an identification of the cause of the errors--hopefully facilitating correction and at least diminishing the length of time during which we function on the basis of false conceptions. But the presence of error or the potential for error should not, in either case, cause us to abandon the attempt. We are inevitably forced to live and to work by making decisions based on uncertainties. The task is to limit the

degree of uncertainty. We limit as much as possible. The extent of the uncertainty, however, never determines the need to make the decisions.

Cost

The cost of evaluation must be measured against the cost of being ineffective. The actual justification for most activity which is or may well be ineffective--that is, which is carried on without evaluation--lies in the fact that the motivation to engage in the activity has little or nothing to do with the goals nominally ascribed to it. A revolutionary business technique which makes a big splash among business circles, for example, may turn out in the long run--of say ten or more years--to be detrimental to the health of the company which introduced it. This longterm assessment, however, may be of no concern to the young man who formulated and pushed the technique if his own objective was that of career advancement in a highly fluid society. For him, effectiveness might be measurable and clear-cut in the promotions received as he moved from one company to another and found himself at the end of eight years in a highly attractive position within a company quite unrelated to the one in which he had established his visibility as a bright young executive. A host of activities, including educational ones, are maintained for the satisfaction of some need of those who maintain them rather than for the benefit of those presumably served by them; in such cases the measurement of

effective impact on those presumably served is essentially irrelevant. If a program merits existence, then, it merits evaluation. The cost must be consistent with resourses available for the program; that is, evaluation must be considered an integral part of the program. When limited resources are available for the program, there will naturally be limited resources available for the individual parts of it--including evaluation. At this point, attention should be drawn to internal priorities. There are times when the ability to do one thing is dependent on the ability to do something else. There are times when part of a program can keep going on its own momentum once it is put into motion and the process of putting it into motion and getting it up to a certain speed is recognized as having top priority. There are times, in short, when any single element of a total program may be deliberately and consciously left unattended for a time. This can happen to evaluation also. But the lack of attention must be conscious, deliberate, comfortably accepted as a justified expedient, and above all brief. It is also important to recognize that evaluation deserves, fully as much as other parts of the program, the ingenuity, energy, and self-sacrifice that enable important work to be done in the face of all sorts of obstacles and deficiencies.

As a final word on evaluation, I would raise a question as to what its main thrust should be--once the barriers to

doing it have been overcome. I raise the question as a pretext for supplying an answer I consider of great importance. Too much time is devoted to assessing total effectiveness. Once this is established to our satisfaction it is wasteful to maintain attention on this matter or to stop making evaluations. The main concern--and the most fruitful and exciting concern--should be the evaluation of contributory segments. This will enable constant experimentation, constant development of better and more effective means of achieving what we are after. The ideal is to get to the point of replacing good techniques and methods with those which are better. It is also wise--in thinking of constant experimentation--to recognize that not only the program is subject to change; the people we work with are also changing. All of which means that what was good or better yesterday may not be so tomorrow. Evaluation, therefore, is a constant process--truly an integral part of every program.

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COLORADO CARAVAN

Notes for Teachers

"INNUIT" : A Program for Elementary Schools

"INNUIT", or Eski o Life and Legend, is designed to stimulate the interest of children, from Kindergarten through sixth grade, in the life-style of a rare culture: the Innuit (Eskimo) people of the far north.

A team of six actors, through actions (largely mime) and words, creates a simplified version of a group of Innuit people at play. They begin by engaging in some of the games played by these people, then go on to present one or two of their dances. They tell two or three popular Innuit stories entitled "The Story of the two Sisters who Earned their Husbands" and "The Story of the Giant and the Man." They use a story-telling method of the Innuit people: a narrator (who is usually one of the characters in the story) introduces and tells parts of the story while others mime the actions and engage in short soliloquies and dialogue.

The presentation takes place "in the round", i.e., in a circular area of about 20' diameter, with the children sitting on the floor in circles around this central area. One aisle is needed, about 4' wide. The environment may be small or large, depending on the number of children to be accommodated. No special lighting or other technical facilities are used. The children are invited to become involved in the action. It is best to have the smallest children in front. The presentation lasts about thirty minutes.

The program is self-contained. However, its impact and value can, we suggest, be much increased if it can be made a part of some degree of continuity in the children's experience.

What follows, therefore, are some suggestions as to how some continuity might be provided. We have found that the program has made perhaps its greatest contribution when it has occurred in the context of a fairly substantial "unit of study" on various world cultures, particularly of course on the Eskimo people. However, this might well not be practicable, and would not easily apply to the curriculum for the younger children.

Nevertheless, at least some sort of preparation for the program would be valuable, even if only a brief mention by the teacher to her class of some of the salient features of where and how the Eskimo people live. For the teacher who wishes to provide a more extensive background, sources of material follow.

The rest of these notes then offer suggestions for follow-up activities. We feel that the program can spark off many such activities, and our list is by no means exhaustive. The children themselves should be able to add some more, in line with their special interests. Again, however, any such activities might not be practicable, if only because of lack of time. This will not negate the value of the program. But, obviously, more will be gained from the program if it is "used" as much as possible.

Suggestions for Preparatory Activities

1. Reading

The Teacher might read excerpts from, and/or provide children with access to, the following books:

1. Seasons of the Eskimo - A Vanishing Way of Life, photography and text by Fred Bruemmer, New York Graphic Society, Greenwich, Conn. This is an excellent photographic study, depicting the Eskimo's way of life.

2. Eskimos, by Kaj Birket-Smith, Crown Publishers, Inc., New York. Few photographs, good informative reading.

3. Book of the Eskimos, by Peter Freuchen, The World Publishing Company, Cleveland and New York. Informative, easy reading, few photographs. Also by the same author, etc. Arctic Adventure.

4. Games of the North American Indian, by Stewart Calin, Dover Publications, Inc., New York.

5. Eskimo Poems from Canada and Greenland, by Tom Lowenstein, Allison and Busby Limited.

6. Eskimo Folk-Tales from Alaska, by Charles E. Gillham, The Batchworth Press, London. A book of simple stories, illustrated by an Eskimo girl. This would be a nice book to read to the students.

7. My Eskimo Friends - "Nanook of the North", by Robert J. Flaherty, Doubleday (Garden City) and Page & Company (New York). A few, very interesting photographs by the man who filmed and produced the movie "Nanook of the North"; unusual information.

8. I Breath a New Song, by Richard Lewis or Oonark. Poems for elementary.

2. Films

Screening of films provides excellent stimulation of interest and vivid information. District audio-visual media centers might have relevant films. The educational media center of the University of Colorado has these films:

1. Nanook of the North B59360-1
2. Eskimo Artist Kenojuak B27260-1
3. Eskimo Hunters Northwestern B 27295-2

Further information can be obtained from the Audiovisual Center at the University of Colorado, attn. Ms. Louise Riddle.

3. Photographs, drawings, etc.

Audio-visual resources centers for school districts should have material. Children might have material at home.

4. Realia

Most likely source would be from children's homes.

Suggestions for Follow-up Activities

The Caravan provides follow-up activities (the "workshop") immediately following the "Innuit" presentation. It is helpful if teachers observe these

activities, so that they can repeat or extend, later on, any which they think are specially useful. Should the teacher wish to join in doing the exercises with the children, the Caravan facilitator welcomes this very much. Usually the workshop takes place in each class's own room with desks and chairs moved sufficiently to provide some open space for movement.

The workshop can last any time up to about an hour. While we hope that much can be achieved in this time, more extensive values can be obtained through further exercises after the Caravan has left. What follow are some suggestions as to what these could be. These exercises are, for the most part, specifically related to what has been initiated in the "Innuit" presentation. For a wider range of exercises, together with a comprehensive treatment of the educational theory underpinning this work, we suggest such books as:

Durland, Frances Caldwell, Creative Dramatics for Children, Kent, Ohio: The Kent State University Press, 1952, 1975.

McCaslin, Nellie, Children and Drama, New York: David McKay Company, Inc., 1975.

Siks, Geraldine Brain, Creative Dramatics, New York: Harper & Row, Publishers, 1958.

Spolin, Viola, Improvisation for the Theater, Evanston, Illinois: Northwestern University Press, 1963.

Tyas, Billi, Child Drama in Action, New York: Drama Book Specialists, 1971. (Originally published in Canada by Gage Educational Publishing, Limited, 1971.)

Way, Brian, Development through Drama, New York: Humanities Press, 1967 (by arrangement with Longman Group, Ltd., England).

A. Individual, small-group and class DRAMA follow-up suggestions.

1. Play any of the games illustrated in the Caravan's presentation.

2. Life for the Innuit people depends very much on their being closely "tuned in" to their environment. Individually, find out how well you are "tuned in" to your environment:

a) Listening. Eyes closed, sitting still, listen to: the sounds outside your room; the sounds inside your room (teachers could add a few); the sound of your own breathing. In each case you might picture what is making the sound.

b) Looking. How many colors can you see in the room, excluding people's clothing? Look carefully at the ceiling. Then close your eyes, and "see" if you can picture it. Open eyes and check. Repeat several times.

c) Touching. With the tips of your fingers, touch: a part of your clothing; the floor; a piece of furniture.

d) Tasting. Imagine you are chewing a piece of your favorite food; swallowing a mouthful of your favorite drink. Try to remember what you had for your last meal: with as much detail as you can, imagine the taste of the various things you ate and drank.

e) Smelling. As with tasting, use imagination or teacher can suggest a series of stimuli either present or imaginary.

Try each of the above exercises again, but from the viewpoint of an Eskimo. Make up and do different stories concerned with using the senses in ways that are important to the story. Share stories in pairs

3. Imagine that you are an Eskimo preparing to leave your igloo to go hunting. Picture the inside of your home. Close your eyes and imagine you can hear sounds from outside the igloo, then inside. Who is in the igloo with you? What are you going to wear to go outside? What equipment are you going to take with you? Fill in any details in your "mind's eye". Now "put on" each piece of clothing. Now "pick up" each piece of equipment you will need. Now leave the igloo. (This could be extended for as long as desirable.)

4. Individuals mime any of the activities used in the presentation, or any other activities which the children or the teacher might suggest.

5. As an extension of No. 3, pairs mime activities.

6. Building on Nos. 3 and 4, groups of different size mime activities.

7. Someone describes one of the more complex activities, thus introducing the element of narration.

8. Children make up a story, either by writing or discussion, and, using such mimed activities as have been tried out, the story is dramatized, using a narrator (the teacher could be the first narrator).

9. Here are some activities which could be ingredients of stories: an expedition with the dog sled; hunting: seals, fish, caribou, bear; building an igloo; skinning animals; preparing food; building an umiak; visits among families.

10. Class could present their "Innuit" program to a wider audience.

B. Writing

A number of the suggestions given above could be useful for creative writing exercises. Other suggestions are:

1. Assuming he can write, imagine you are an Eskimo writing his diary one evening.

2. Write a letter which might be written from one Eskimo to another.

3. Write a paragraph of an Eskimo's words of advice to his son or daughter who is the same age as you.

4. As a newspaper reporter, write a story with the headline:
"Disaster Strikes Eskimo Settlement"
"Tulimark Comes to New York" (or your town)
"American Seal Hunters Depriving Eskimos of Food"
"The Trading Post: Blessing or Tragedy for the Eskimos?"
"Rare Eskimo Carving Found"

5. Write a short poem suggested by anything you saw in the Caravan "Innuit" program.

6. Write a different ending for any of the stories in the Caravan presentation.

7. Write a descriptions of Eskimo games.

8. Write a story about any of the topics suggested in the Drama section.

9. Explain the "moral" underlying the first little story presented about Qiitug and how he was defeated.

10. Linked with art, make your own strip cartoon about the adventures of an Eskimo boy or girl.

C. Painting and Drawing

1. Paint or draw a picture of a scene from any of the stories suggested above.

2. Paint or draw a scene from the Caravan's presentation.

3. Draw a "photograph" to accompany any of the newspaper stories suggested under "Writing".

D. Modelling and Making.

Simple representations could be made of such things as an igloo, an Eskimo fishing, an Eskimo "Village", or a scene from a story.

Teacher's Evaluation Sheet

In order to help us assess and improve our programs, could you spare a few minutes to answer any or all of these questions? Please return to: Professor M. Cobin, Department of Theatre and Dance, University of Colorado, Boulder, Colorado, 80302.

1. How well did the program capture the children's interest?

2. How suited was it to the age of your children?

3. Was it too long? Too short?

4. Would you have wanted more explanation before the program began? If so, of what nature?

5. Do you think the "in-the-round" staging was effective?

6. Could all your children see everything clearly?

7. Could they hear everything clearly?

8. Which, if any, actors were not clearly audible?

9. Which part(s) of the program were the most interesting to you and/or the children?

10. Which parts(s) were less interesting?

11. Can you comment on the values of the workshop?

12. How well do you think this Caravan presentation succeeded in its goals of:
    a) providing a stimulating experience of theatre

    b) kindling or expanding interest in Eskimo life

13. Would you gladly have the Caravan visit again?

14. What culture or people would you like to see presented? Or, would you prefer a theatrical experience not grounded in the presentation of another culture? If so, what kind of theatrical experience?

Production Manual

by

Charles Wilcox

Department of Theatre and Dance, University of Colorado (Developmental Theatre Program)

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Colorado Caravan Production Methods

by

Charles Wilcox

From 1972 to 1976 the Colorado Caravan presented theatrical performances and workshops for schools and other institutions throughout the state of Colorado. The age range for their tours has been kindergarten through adults. This manual is an attempt to digest some of the ideas and methods for directing and rehearsing a group of actors in preparation for touring productions of a Caravan style.

There are no magic formulas or fail proof methods of directing any theatrical venture. Success depends so much upon the personalities involved and the results of stirring them together that each new effort is an entirely new adventure with the risks and rewards balanced precariously on many uncontrollable variables.

"A good production will be entertaining, it must not be less," is a slight misquote of a maxim about books by C.S. Lewis. All individuals involved in the preparation process should hold this goal as a watch word. The pleasure of the audience should be the primary concern of the actors and director alike. The audience centered touring production is the focus of techniques and concepts expressed in the following pages.

Econony

Necessity was indeed the mother of invention in the development of the style of Caravan productions. Six actors traveling in a station wagon, responsible for three-four hours of performance material and at least as much again in the way of workshops, could not be expected to have either time or energy enough to handle a large amount of costumes, scenery, and properties. But if necessity was the mother then art was the sire. The first elementary program produced by the Colorado Caravan (see The Magic Lantern in Scriptmaking) was chosen not only to fit the necessary criteria of time, budget, and space (40 minute time limit, six characters, no props or scenery, and appealing to ages K-6) but it also utilized highly stylized rhythms, vocal techniques, and precise movement found in classical Chinese and Japanese theatrical forms. Dialogue and spectacle were minimized and the use of imagination was maximized. This formula was so successful that it became the model for all Caravan productions. The elements of economy and simplicity were the abiding motifs whether or not the themes were Oriental.

The forty minute time limit is certainly one of the largest factors in this economical consideration. The theatrical cliche "Less is More" is borne out most clearly when a group attempts to pack too much in the way of technical tricks into so short a period. Better to make one or two theatrical points and make them clearly and well than to dazzle the audience by the wonder of it all. Generally children's scripts seem to attempt too much: too many effects, too many concepts, too much to see, hear, feel or remember. Often a desired effect in theatre can more readily and effectively be achieved by using a simpler choice than a busier one. Students of comic acting often fall into the trap of adding more frills to their act in order to get the

laughs or maintain them over a run, when what is required in most cases is a careful selection and honing of the material and effects already at hand. Thus, the Caravan style is opposed to the notion that children's plays must be fast paced and a laugh a minute in order to keep the children's attention. All the elements controlled by the actor are also in keeping with the spirit of economy; a gesture is reduced to its lowest common denominator, in an attempt to distill the essence of the moment, rather than to illustrate every thing. From the first moment the actors come into view the economy of movement and dialogue, the spareness of the texture of the production, captures and then frees the audience's imagination.

For all types of audiences the aim of this use of an economic style is to force them, gently but persuasively, to use their imaginations in a creative or even poetic way. Adult and High School audiences tend to bring expectations about what a theatrical performance ought to look like. The sparseness of costume, the lack of scenery and properties presented by this economic style can cause a moment of hesitation in such audiences and the actors must strive mightily to encourage a spirit of fun and participation. For everyone the goal is to participate in a production that is not "viewed" but "experienced". Merely holding the attention of 700 Junior High students for forty minutes, while an admirable achievement, is not enough. Their imaginations must be stimulated to generate images and ideas of their own; they must be asked to bring something of themselves into the production. Elaboration of the text tends only to give them more to view. Careful selection of effects can leave questions in the audience's mind or strike chords of memory and experience which will create a ripple effect. This experience makes the performance the property of the audience for it lives, after the fact, only in each member's specific memory. The special images he created for himself from the stimulation of the event are his.

Casting

At the heart of the effectiveness of a Caravan style touring theatre rests the selection of the performing members of the company. Apart from the criteria usually applied to actor selection (imagination, physical dexterity, well modulated voice; considerations of type and gender with regard to production needs) working as an actor/facilitator requires some special abilities. Close contact with audiences makes for an intimate environment which is uncomfortable for many proscenium trained actors. A deep and sincere respect for children, and the joys and the incredible struggles of growth and learning in which young people are engaged, is absolutely essential for every actor. In any given company the relative importance of actor training as a part of the concept of Developmental Theatre versus the need for highly skilled actors to offer the best possible developmental service to audiences must be considered. A compromise must be found between these very important needs which will not cause either goal to be shorted, resulting in excellence of performance by able actors who have acquired new skills while in contact with the Developmental Theatre program.

There are a number of experienced actors who readily admit the touring environment does not suit them. The demands of hours of travel and unusual performance times do not always call forth the best in everyone. Any young actor prone to rely on an established pattern or set of gimmicks to carry him through a longer run will be hard pressed by audiences keenly sensitive to a performance which has gone to sleep. Groups of children, for instance, may not be highly trained, formal critics but they will willingly visit their contempt on anything less than excellence by simply ignoring it and going about their own business. Strength of character is the only aptitude the actor can call upon equal to the challenge of these deserving audiences.

The traditional audition will not reveal some of these more spiritual characteristics in an actor. Some sort of individual interview of a relaxed and informal nature may be of some help by allowing the director a personal contact from which he can intuit something about the actor's strength of character and durability.

Rehearsal Schedule

Many student actors and directors lament that they never have enough time to rehearse. Except where special effort is made to extend rehearsal periods, the four weeks usual for educational theatre productions limited to a six to twelve performance run are often not enough. This condition is an inherent part of the learning environment, which assumes (in part) that a variety of theatrical experiences are necessary to broaden the background of the student actor.

The nature of a touring repertory of three or four programs and their accompanying workshops extended over a period of some one hundred fifty performances requires a rather different system for preparation. Time must be taken to prepare the company for the differences which will be encountered between the audiences for which each program is designed. Actors living together in such an intensive environment need time also to build an ensemble of enduring esprit.

With everything that must be accomplished in preparing a full tour of four 40 to 60 minute programs and accompanying workshops, a rehearsal period of four weeks or a total of 140 hours can still suffice. But the four weeks must be spent in absolute concentration on the job at hand. Divided equally by task this time will allow twenty plus hours for each script, for the workshops in general, and for a period devoted to physical discipline and company-building improvisation. This arrangement assumes that the actors have scripts and casting well in advance of the first rehearsal and are expected to be script free after the first blocking rehearsal.

The rule of thumb for most short run productions is to try to have the production peak just before opening night. This pacing keeps the pressure of exploration from adding to the pressure of opening night and

the tension inherent in a short run. The opposite tactic is more effective for a long touring engagement. Exploration and experimentation should be a continuing part of the actor's development and the development of the offerings of the tour. Two events will aid in this continued growth. First, several very early or preview performances should be arranged to establish clearly the atmosphere of openendedness. Next, a period of re-evaluation and re-rehearsal can be scheduled into the middle of the tour. This plan allows time free from the pressure of performance to seek answers for questions that tend of go unanswered while on the road.

An added help to the establishing of a fluid performing atmosphere is the use of a variety of rehearsal spaces during the preparation period. This tactic prepares the group for the touring condition of only rarely working in the same space for more than one performance. It also allows the director the opportunity to see his design from several points of view so that blocking and business which is not readily adaptable to the touring condition can be modified early in the rehearsal process.

Suggested Schedule - 40 minute production

1.	Individual discussions with actors about their parts and the show as a whole	1 hour each
2.	One or two read throughs	2-3 hours
3.	Blocking	4-6 hours
4.	Act or scene work (Please save cast time by calling only individuals and ensembles when all cast members are not involved in a scene)	10+ hours
5.	Previews	1-3 hours
6.	Follow up rehearsals	2-4 hours
		Total: 20-27 hours

Audience Design

One of the largest elements of a successful performance is the audience; how it perceives and appreciates what is presented to it. The director should do everything he can to control all the design aspects of the event which might influence the experience for the audience. The arrangement of the audience (seating) and the performance itself are large contributors to the total experience but the whole is also made up of other such variables as the time of day, announcements beforehand and who makes them, what is going on visually and auditorially while the audience is being seated and, generally, how attention is drawn to the performance.

A careful program of providing each audience with materials for study and preparation prior to each performance can be the single most useful method of shaping the audience expectations. This effort is especially successful in schools, prisons, hospitals and homes where the audience members have a predictable regular contact with each other and staff personnel. Many schools welcome the opportunity to integrate a performance/workshop visit into a study unit in Language Arts, Geography or some other related field.

The usual form of having the performance introduced by a student body flag ceremony, special announcements concerning bake sale results and schedule modifications, and finally warnings with regard to proper behavior during the performance can generate a huge amount of inertia on audience receptivity and response which, in many instances, will never be overcome. If institutional officials insist on such introductions the best course of action is to incorporate them into the design of the show. A way should be found to incorporate the standard procedure for a given type of institution into the production so the experience of the audience will be whole from start to finish. There can be a song, tableau, dance or pantomime improvised quickly by the actors and based on the elements just expressed in the introduction.

Artistically preferable to a formal introduction to the performance is a designed opening that catches the audiences' attentions on its own merit. The sound of a slowly accelerating tapping of a wood block opens One-Inch Fellow in a style reminiscent of the Kabuki theatre of Japan. Young people entering the playing space prior to a performance of Eskimo Life are met by actors playing and involving audience in Eskimo games such as string games, tops, juggling and bull roarer. As soon as the audience is seated the performers gradually begin various wrestling games with each other and this leads into the joke about the man who liked to win at wrestling. Each of these devices goes a long way towards transforming the playing space from a gymnasium in which the young people are used to running and screaming into a new place of wonder and magic.

Special attention should also be paid to the final moments of the performance and the audiences' egress from the space to classrooms or workshop areas. When the usual curtain call seems inappropriate or abrupt, some vocal or physical activity in which the audience may participate can signify the end of the performance and bring attention from the special reality generated by the actors to the immediate reality of the performance space. Here again announcements concerning the logistics of reorganizing the audience into workshop groups can be incorporated into the tone and mood established by the performance, with an eye toward making an artistic whole of the entire experience.

Blocking

While there are many approaches to blocking a few simple guides might be of use at this juncture.

A very useful tool for blocking is a prompt book with diagrams or pictographs opposite the text showing each change of position as it occurs in the show. This book can free the actors' and the director's memories while they are involved in other explorations such as timing, mood, and emphasis.

The important movement patterns should be decided upon and the audience arrangement and shape of the playing area should reflect those decisions. This is especially important in determining the number and position of the exits. For How Two Swallows Earned His Name four exits are required to allow for the four directions in the hoop of the world, but in Eskimo Life only one exit is needed to represent the typical entrance to an Innuit winter dwelling.

Positioning of the exits will provide a number of spaces where an actor working in the round can be placed so as not to block out any of the audience and delivery of important speeches or business. With four exits, for example, four dominant positions are available and an "X" pattern for strong crosses results, if the exits are opposite one another. With one exit a more circular pattern suggests itself, moving toward and away from the single dominant position.

In every theatrical situation the best plan is to have action followed by speech followed by action. This pattern allows the audience time to digest each unit of thought and helps keep clarity as an important element in the communication process. When working in the round this action-speech-action arrangment is even more important as an actor will usually have at least a portion of the audience to his back.

Grouping of actors should be arranged to provide emphasis. With the dominant actor for a given moment in a strong position the other actors can be grouped to give him a sense of tallness, aloneness or centered-ness, as is appropriate to the moment. When the movement is general and uncentered, a more outward moving mood may be served as is appropriate.

The director should be careful to change his viewing position throughout the rehearsal process but especially during blocking and criticising sessions. Thus he will avoid a one sided look to his design which will be visibly balanced only from one position in the audience. Most directors have done a good deal of acting and should spend some time watching the show from an actor's on or up stage point of view to allow his experience to observe and shape his choices.

Audience Involvement

An important part of the audience's experience can be the amount and the kind of involvement in which they participate in the production. The Colorado Caravan has experimented with audience involvement from one production (Two Swallows) with no actual physical contact or calling forth of audience response to other productions (The Generation Gap, Magic and the Supernatural) where audience members become not only scenery and sound effects but even characters. While all of these explorations were presented as theatrical performances, those which included audience participation to a large degree tended to become more characteristic of workshops in creative dramatics.

As the performance is designed and rehearsed the workshops which will grow out of each show should be kept in mind. In part the production exists only as a spring board for the workshops and should be modified whenever necessary to better serve that function.

The actors in the Colorado Caravan have often been referred to in official documents as actor/teachers. Perhaps a more accurate description of their job as it occurs would be actor/facilitator. In the performance portion of their offering they serve as actors in a theatrical piece and in the workshop portion they serve as facilitators. It is important that the two roles are kept distinct. In the performance excessive use of audience contact and involvement can throw the pace of the show off, especially if some particular group does not respond in a predictable fashion. This lessens the impact of the production as a tool for explorations in imagination in the workshop time to follow. On the other hand, an actor who is unable to stop performing and to serve as facilitator in the workshop cheats the audience by robbing them of the opportunity to explore themselves and the worlds of wonder opened up to them by a fine performance.

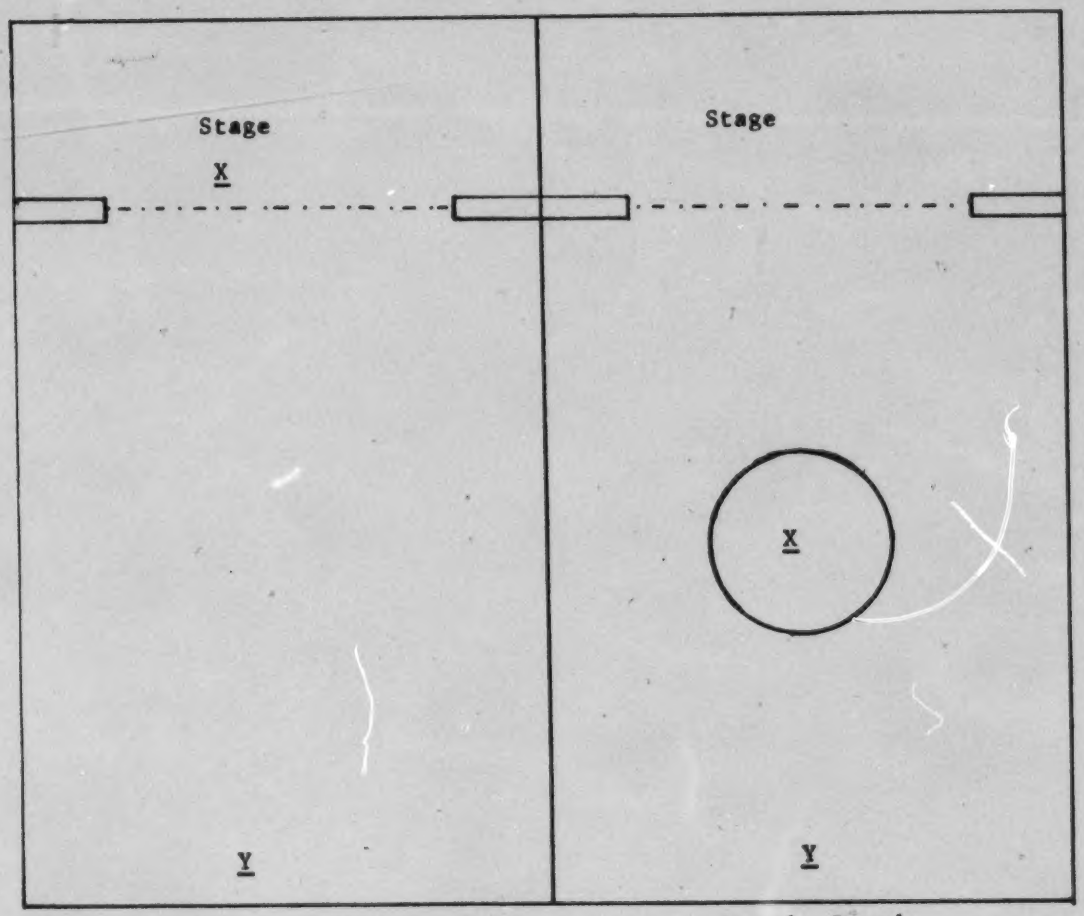
Audience Arrangement

Institutions rarely are equpped with stage facilities that approach what would be considered adequate for most college trained actors. This is due in part to the fact that University theatres in the country have managed to acquire equipment beyond the budgets of public secondary schools, elementary schools, prisons, even most Broadway productions. Auditoriums in schools, prisons and parks are generally designed to seat large numbers of people so they can view a speaker whose audibility is dependent upon the public address system. Performers working without amplification face a very difficult acoustical problem. In addition, audiences herded into such auditoriums usually have had quite boring experiences previously in the space and have no reason to expect anything but more of the same. Their attention is gone the moment they have difficulty hearing the performers. At best these auditoriums present an unreasonably difficult environment for audience and actor alike.

Most institutions have some sort of facility suitable for physical education in the form of a gymnasium or all-purpose room (often serving as a lunch room). Such gyms and other similarly shaped rooms have served as the most common performance area available to the Colorado Caravan . We ask for a space that will not preset an expectation of boredom in the audience, will allow for some flexibility in actor/audience relationship and will open up more possibilities for audience contact and involvement than in the typical auditorium.

In theory the possibilities for audience arrangement in the gym rectangle are infinite. In reality the circle in the rectangle or some variation of it seems to answer most of the criteria. To arrive at this choice the Colorado Caravan has tried a number of possibilities ranging from thrust, to tennis court, to theatre in the bagel. None of these provide the ideal sight lines of the Greco-Roman ampitheatre but they all do allow proximity vital to Caravan style theatre.

X = Actor
Y = furtheat audience member



Proscenium in a typical gymnasium

For the Round

A simple comparison will help to show why. From these floor plans one can see that in the usual space the distance from the furthest audience member to the playing area in the round is about one-half that of the stage set in thrust or proscenium position.

When One-Inch Fellow was staged in a rectangular space set in the center of the school gyms by definition the space was still generically in the round. The rectangle gave natural corners for actors to make square turns, a movement that does not look comfortable in circular spaces. Since a good deal of movement patterns were suggested by the Noh theatre of Japan the modification from circular to rectangular still allowed the effect of audience on all sides.

The choice of stage shape and audience arrangement should never be imposed on a given show. After the major movement patterns are designed and the movement motif developed and the entrance requirements determined, the geometry of the space should reflect those artistic choices. Operating on this principle the Colorado Caravan has designed all but one show in the round. Two Swallows reflected the Native American idea of the hoop of the world and aisles were set to the four directions. Eskimo Life takes place in the midst of sub-arctic winter and in a playing space representing an igloo shape with one aisle entrance.

Placement of aisle dictates certain movement possibilities and limitations for theatre in the round whether the audience is seated on the floor or on chairs. If aisles are put every quarter the actors can give stage easily by moving into aisle openings and remaining motionless. When using one aisle or no aisles the dominant actor must make a bold movement to take stage and separate himself from the rest of the group. Giving stage in this arrangement often consists of choosing a lower level such as kneeling,

sitting, squatting or lying down. This is true however many aisles have been established. Such movement may be inappropriate for certain productions such as Moliere's Imaginary Invalid, the adult audience play the Caravan is presently touring. With four aisles for the many comings and goings and chairs placed at the openings of the aisles there are enough places available to allow five to six actors to give stage fairly easily.

Performing in the round makes the seating of audiences in a gymnasium a fairly simple task since most gyms have basketball jump circles painted on them which can be used as a guide for seating. Sight lines can be improved for an elementary audience (most frequently the largest ones the group encounters) by seating the smaller youngsters in front of the taller ones. An illustration of this plan is available in the Management section, page 31 . Sending this diagram to the school prior to the visit by the performing company helps facilitate seating on that day and adds to the involvement of the school in the production in a small way.

In the process of rehearsing any given show to be performed in the round the director should make a conscious effort to view the show from many different physical points of view. This is especially true for a group which must rehearse in a limited space. If the actors have largely proscenium training and experience and the director always sits in one place, the action will soon be directed entirely in that direction. If this is discovered only when the show is brought into the larger space typical of the usual performance environment, much additional time will be necessary to re-orient the movement to the round.

Occasionally no other space than an auditorium is available for performance, or is large enough to contain the audience. Some schools have a ban against students in street clothes on the gym floor. Others feel that High School students should not be asked to sit on the floor or would be insulted if asked to do so. Every compromise should be explored before giving in to using the

auditorium. Some alternatives include offering to have the actors seat the students and making a game of removing shoes and arranging mini-skirted young ladies carefully; offering to supply labor for cleaning up after the performance (i.e., sweeping and mopping the gym floor; replacing tables and chairs in an alternate space); searching for an alternate space such as bandroom, lunchroom, wrestling gym, student lounge, large foyer, hall, library, shop, garage, out of doors.

There is a danger that such alternative spaces will include too many unwanted distractions. On one occasion the Caravan talked a High School principal into letting the students sit on the gym floor. In that school the students had never, ever been allowed to enter the playing area except in gym clothes. The atmosphere generated by the entire student body seated on the floor in street clothes was so overwhelming the actors were hard put to focus energy and concentration for the first third of the performance. Mistakes will be made and only a first hand evaluation of each individual situation can really serve to provide experience for making intelligent choices.

If the auditorium must be used there usually is some way to modify that use to increase audience contact. If the stage is large enough some or all of the students can be seated on it, or the large area between the front seats and the stage in some auditoriums can become the playing space. Explorations to change the space with an emphasis on improving the actor/audience relationship will help jar the pat expectation set which the audience brings with it to an auditorium.

Music

Because of its wonderful portability music is the one theatrical element which should accompany any and every Caravan style production. Popular music is experiencing a renaissance of folk and non-amplified instruments and it is a rare actor who cannot sing or play something. Music can set and change the mood, serve as transition, illustrate, divert attention or just be for fun or to show off. All this usually takes no more space in the touring vehicle than the already talented actor who is a member of the troupe.

Such traditional instruments as banjos, flutes, recorders, guitars, harmonicas, and dulcimers have all been used to good effect in former touring Caravans. Lesser known folk musical sounds have been found in the Kalimba (an African thumb piano), the mouth harp, and the concertina. Percussive instruments are especially portable and even unmusical actors (if such truly exist) can be taught to produce striking effects from bells, wood block, claves and tamborine. Special sounds conducive to an individual show have been achieved by constructing rerpoduction instruments indiginous to the peoples being represented by a script. Thus moreches and dance bells were used in Two Swallows and rawhide stretched over large quilting hoops were built as close copies to Innuit dance drums for Eskimo Life.

Another source for interesting music making devices is the junk yard. Wonderful sounds can be gotten from an old brake drum, car springs, pot lids, tin cans. Wind chimes from bits of scrap metal, blowing into short lengths of hose and whistles made from tubing are only a few of the ideas that can be explored for sounds of an unusual quality.

Properties

The problem of portability has a limiting effect on the audience and size of properties that are suitable for a Caravan style touring theatre. Choosing to use mime and pantomime to eliminate props altogether is logistically simple and artistically demanding. With actors sufficiently trained or with adequate training available the use of no props can be the most exciting possibility. Often young, proscenium bound actors, paradoxically freed by the limitations of mimic technique and a circular audience arrangement perform with imagination beyond their previous efforts. In the hands of experienced actors mime can be the most beautiful of theatrical artistic forms.

Should a number of hand, costume or set properties be deemed useful and necessary, rehearsal substitutes should be made available to the actors as early in rehearsals as possible. This will allow the actors time to explore each prop's potential. This early handling also gives the director time to examine each prop with an eye to lightening the touring load by eliminating props wherever possible.

The Colorado Caravan does not carry any technical personnel on the road and one way to insure an economic outlook on the part of all hands is to consider a prop in terms of its accumulated weight over the course of the tour. Thus a prop weighing one pound ends up weighing 200 lbs. if the actor using it is responsible for loading and unloading each time. The total tonnage involved in a heavily propped show, considered this way, should go a long distance towards establishing a conservative attitude.

An example from Caravan experience might serve for emphasis. The first year the Colorado Caravan toured with a wooden box on casters large enough to contain Sir John Falstaff in the buckbasket scene from Shakespeare's Merry Wives of Windsor. At that time the group toured with a large number of hand props for its first offering in the Junior High schools and the abiding function

of the buckbasket was as storage bin for those props. As the tour matured and more and more hand props were eliminated, the box was soon taking up more room than it was worth logistically. Artistically, the buckbasket was effective to illustrate Master Ford's frustration vented on the hapless Falstaff and later on the empty basket. But the actor playing Sir John, hidden in the basket, was also hidden from view. When the box was eliminated and the scene played with the servants carrying a pole to signify the basket and its contents, the actor's could invent many imaginative devices. This whole business became even more effective when the staging was revised to bring the performance closer to the audience. The close mimic exchanges of expression made possible by this proximity created a richness of shared experience between audience and performers not available when Falstaff was hidden. The participants were all involved in making joy together; the actors contributed skill, imagination and dexterity, and the audience brought a happy suspension of disbelief and a willingness to join in the resulting fun.

Costume

The principle for selecting a design or set of costume designs must also respond to the need for durability and portability. A nomadic theatre working out of a station wagon or van must be costumed economically enough so that actors will have room to carry personal gear on a long tour. At the same time the costumes must look good on stage fifteen minutes after being taken from their carrying space.

Within this limitation a wide variety of costuming possibilities are available. In fact, imaginative designers usually respond extremely well to narrowing sets of criteria. On one end of the scale the entire company could be dressed in a uniform costume for a given production. The Colorado Caravan has used this method in several ways: in One-Inch Fellow the actors were dressed in simplified hakama and leotards with variations in color for each player; the American Kaleidoscope was presented with actors simply costumed in lines to suggest early American styles (In this program American history was explored through documents ranging from Columbus' journal through William Bradford to the death of Abraham Lincoln with each actor realizing as many as twenty or more historical personnages); for Magic and the Supernatural each actor was given heavy weight tights and leotards dyed to his own favorite color, and to this basic costume was added permanent press (commercially made) trousers and straight skirts to be used as costume props when changing characters.

Another possibility the Caravan explored was using rehearsal clothes which had been selected during the rehearsals and were used and cared for as costumes during the run. Likewise some productions have been fully costumed relying heavily on the stock of costumes from the supporting theatre at the University of Colorado. Costumes borrowed from such costume stocks must be selected carefully for they usually were not constructed with the problems of care inherent in a touring situation in mind. Currently the Caravan is

relying on costumes constructed for it over the past years as a stock to be used at the actor's discretion (and director's approval) in the show or for the character of his choice. The theatre's stock is used as support for finding unusual items such as the Ass's **nowl** in Midsummer Night's Dream.

Other possibilities which have yet to be explored include having a large box of goodies to draw from, with each performance being slightly different from the preceding one; having the audience design the costumes for the production from perishable materials and a scenario sent to them in advance; having a company uniform which is used for all productions so that all **his** characters are dependent upon the actor's use of voice and body (collectively and individually). These few notions should suggest a host of others.

Shoes need to be carefully considered as the group often works on gymnasium floors. Some schools, prisons, etc. have rules governing the type of soles allowed on the floors of their facility and also rules against bare feet. Even those places which do not have rules regarding footwear will appreciate shoes that leave no marks from black rubber soles. Occasionally the group finds a space covered by carpet (usually outdoor style). Here soles that can be caught on the surface or that generate static electricity should be avoided. Jogging shoes or deck shoes make excellent choices for most situations. Slippers and dancers' techniques also can be useful, though they wear out quickly and are usually an occasion for comment by the more forward wags in the audience. This sort of reaction can be used as a prelude to audience involvement or should be avoided by wearing more conventional shoes as is appropriate to the tone of each production.

Modern wash and wear fabrics are a boon for touring theatres due to their durability, ease of care, wide range of color and style. Synthetics sometimes do have a low melting point and where acrobatic work and sliding on the floor is called for permanent pressed cotton may be a better choice.

Whatever costume principle is selected two artistic principles also apply. First it is important to consider what sort of tone the chosen costumes create. A suggestion of long body line can generate a feeling of the early medieval times for a collection of scenes from the York cycle. Rehearsal clothes can help impart a spirit of ease and playfulness toward bringing the audience into the performance. Second, choice of color is critical, both to the actor's sense of wellbeing and to the audience's attraction to and aversion of them.

Costumes should lend themselves to workshop possibilities. If more elaborate outfitting is the choice then an entire workshop on costume design and execution might be offered for High school or adult audiences. If the performance is notable for its lack of distinctive costuming effects then this choice will lend itself to a discussion of the overall economy of style typifying the performance and the relative merits and usefulness of this style for productions the audience might construct.

Diction

The Colorado Caravan often works in cooperation with the language arts instructors in schools. Since developing language skills in students is a mutual concern to both groups attention must be paid to good language being a part of a Caravan offering. Generally regional dialects also serve as a distraction and need to be eliminated in favor of a standard American speech, except where character or textual requirements dictate otherwise. Pronunciation dictionaries are a source for the current standard in American usage.

Touring to spaces with a wide variety of extremely difficult accoustical problems demands time spent in rehearsal developing crystal clear articulation and flexible delivery rates, in order to allow for a variety of echo effects. There is a tendency for developing actors to stress unimportant words when working to develop gym-clear diction. Remember that good dialogue should sound like good conversation. The words of a speech can be rated as to importance:

1. nouns
2. verbs and adjectives
3. adverbs
4. others (relatively unimportant)

Have the actors render speeches into telegraph messages at $10.00 a word with a $100 maximum. This exercise will help make clear how few words need to be stressed in a speech to communicate it to the audience. Most filler words have an accented and an unaccented pronunciation. Generally the unaccented form should be used in conversational American English.

The Ensemble

As much as one sixth of the total rehearsal time should be spent on building a careful working relationship between the actors in a touring company. This is particularly true for young developing actors whose maturity may be in a state of flux, even though their flexibility and durability are their strongest asse Happily, many of the explorations used for company building are also useful as material for workshops and practice in their operation.

In this time of popular psychology all sorts of tools are becoming available to the layman which can be used in group dynamics. Transactional Analysis, Socio and Psycho drama and Gestalt are a few of the possibilities available to this new age of How-to-do-it books. Since a touring group needs to develop strong company consciousness, a framework for continued exploration and a free wheeling atmosphere for creative problem solving must be established. Any director with training and skill can use his abilities to good advantage. When a director feels unsure of his strengths as a lay psychologist, mistrusts the manuals as a ready source for help, or does not have good, outside help available, then he must turn to the discipline of his own craft for tools which will serve in most instances. About half of the available time should be spent in exercises. Flexibility, intelligibility and endurance are the assets most useful to actors performing in a wide variety of spaces which tend to be accoustically difficult. Physical and vocal endurance can be strengthened by careful but strenuous attention toward building these assets in the company. The director could even select exercises which seem to be most useful and use them to design a company warm-up to be used as a physical and vocal exploration of each performing space and as sensitization of the company members to each other in preparation for each performance. It is likely that the warmups for each show will require a different set of such exercises to best prepare actors for it. In Eskimo Life vocal plosives, especially

final consonants, need to be limbered up to give the show a flavor of Eskimo language. Power games which take advantage of the isolated individual, such as team tag and Red Rover can prepare the group for the atmosphere of manipulation in Shakespeare's Magic and the Supernatural. It is nearly impossible to perform without allowing time for these warmups and that time should be scheduled into the performance agenda.

Time is also well spent in exploring improvisations. Trust and dependency improvisations can be most helpful for company building. These can also be built into character and script exploring improvisations feeding into the development of the production. Improvisation time can also give the company a source of common experience from which materials for workshops can be drawn.

In all these explorations the director needs to carefully guide the focus of the work. The goal is the development of the ensemble, but the attention of the company should be outer directed to give it a creative and giving attitude throughout. At first the company should focus on the director and his task, then on the material or text being developed for presentation and finally on the audience. This outer directed thrust of a touring company can be a strong fundamental in creating and maintaining a happy experience for actors and audience alike.

There comes the touring group where no amount of work will bring cohesiveness. In this case the professional attitude of the actors must carry the work forward. We have toured one Caravan for a period of five months in which one actor would not speak to any Caravan person except the stage manager. His idiosyncracy was accepted by the group because in performance and in workshop he always gave the best of himself and that best never fell below the standards the Caravan calls forth. It is not the ideal situation, but it can be lived with as long as the standard of excellence is maintained.

Scriptmaking Training Manual for COLORADO CARAVAN

The Process of Scriptmaking

by

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With script materials
by a variety of contributors
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The Process of Script Making

The work of the Colorado Caravan began with a search for useable scripts. Three plays for three different age groups were needed; the plays were to be both educational and entertaining. Because the Caravan had originally been conceived to utilize experience and actors from C.U.'s Colorado Shakespeare Festival, it was decided to tour Shakespeare to the Senior Highs and to any adult audiences that requested the group. The original grant proposal suggested a history theme for the Junior Highs. The elementary script merely needed to be suitable for K-6, less than forty minutes but more than thirty minutes long, use six actors and no props, scenery, or special effects. Surely it would not be too difficult to find what was needed.

The Shakespeare Scripts

Using Shakespeare for the Senior High and adult audiences automatically met the double objectives of educational and entertaining. It was obvious that the Caravan's six actors could not tour a full length production, even if it could be supposed the schools and towns would want one. The idea of a synopsis with illustrative scenes was rejected in favor of a series of scenes from several different plays which centered around a theme. This choice proved to be a happy one; a poll of the schools indicated a 100% preference for this format over a cutting of a single play.

Central themes have been varied. Ideas are practically inexhaustible. Themes we have used are: Battle of the Sexes, The Ruler and the Ruled, Rogues and Villains, The Generation Gap, Magic and the Supernatural. The search for a theme can begin with the actors who will be working, their skills, and a list of characters and scenes they have always wanted to play. Possibly a theme has already suggested itself.

Once the theme is chosen, select scenes from the plays that will illustrate or develop that theme. The scenes must be shaved internally; at the very least extraneous characters must be eliminated. We have always left the language alone, being able to work with actors who already can or who can be coerced into speaking and acting Shakespeare meaningfully. A common reaction from the students has been, "What translation do you use?" They are impressed that there is no translation other than to speak properly and with meaning.

The arrangement of the scenes takes a little care. It is possible to weight a program touring to all literature classes or educationally oriented adults with quite heavy materials. A tour to all-school assemblies and family audiences in ranching and mining communities demands scenes that are humorous, riotous, uproarious, at least at the beginning. Once the audience is entertained and interested, it is possible to move along to more serious materials.

Another consideration is how the scenes fit together and what sort of transitional devices are used. The Magic and the Supernatural script is included as an illustration of cohesive piecing, as opposed to "string-of-beads." The witches from Macbeth clearly bridge each section so that the units lead smoothly from one to another, giving a comprehensive shape and framework for the whole program. The list of scenes from the Battle of the Sexes is also included. The latter part of the program was a cutting of the Falstaff scenes from the Merry Wives of Windsor.

The History Scripts

The junior high script has been an area of open experimentation. We were to use a history theme (the educational objective) and make it entertaining. Perhaps if we had not had this restriction we would have toured Shakespeare or Mark Twain or any of a number of things. But we would have chosen light material, humorous, appealing to the crazy sense of humor present in this aged person. Because we needed to use serious material, we moved in a direction which eventually got us somewhere.

The first year we toured a lively, musical, witty series of historical vignettes, dances, and songs taken from American Kalideoscope (see Samuel French). Responses from teachers were enthusiastic: "You were fantastic. Why, you held their attention the entire time!" The sweatdripping, bug-eyed actors felt there must be another avenue of approach. The

second year we admitted to entertainment first, cutting to barebones the melodrama Our American Cousin, and adding a staged shooting of President Lincoln at the moment he was shot while watching the play. It was effective. Teachers wanted more Lincoln; students wanted more melodrama. The third year we held a play contest and selected Don Waddley's The Louisiana Purchase. The author admitted that the Louisiana Purchase was the dullest historical event he could remember learning about in school; the play was broadly done with a laugh-in style treatment, iconoclastically sarcastic, but accurate in regard to historical essentials. It had a mixed reception. It was useful in workshops; the students very much enjoyed acting out whatever segment of history they were studying.

Throughout these years a picture of the junior highs emerged. Junior High is a no man's land; a no man's time; a time and place of Between. Childhood is behind but adult or even teen-hood is far ahead. There no longer is one Teacher to guide the student through the year, but neither are subjects taught in the way they will be in high school and college. Relationships with peers are replacing the parental ties. We discovered that the junior highs are caught in "The Fifteen Years From Now" syndrome. Half of them believe they will be doctors and own two houses and a sailboat, fifteen years from now. These persons have an ultimate faith that technology will solve our problems. Some of them embrace a mechanistic, computerized, all-things-taken-

care-of concept. The other half of them say that in fifteen years we won't be here, life won't be here, the world won't be here, whales won't be here. They believe that they are dying. And they are, quite realistically, dying; they are dying as children and their childhood, their protected, irresponsible world, is passing. This year our script spoke openly to their pain. It is included here, entitled 1776-2076.

There are no attention problems, but the play feels like one-half; it supposes that the workshop is part of it. In the workshops there are many questions. We try to be honest and not give promises. It may well be that technology can save us. What will be the price? It may well be that in fifteen years we will all be dead. What shall we do about that? We believe that this script is in the right direction. Scripts for this age should confront the questions and conflicts being felt in these inbetween persons, and bring those turmoils into the light.

The Children's Script

The Caravan Children's Scripts are all old tales which have been dramatized. The first script, The Magic Lantern, was written in desperation after the reading of literally hundreds of children's plays. To begin with most sources grouped their plays into categories for various ages (K-3, K-6), suggesting that some material would not be entertaining or intelligible for certain age groups. Secondly, there was an assumption that spectacle, noise, talking animals, special

effects, etc. were necessary to entertain or keep attention. It is true that children are entertained by these things. But we had six actors and a van and all extra space went to costumes and suitcases. No room for castles and forests.

We turned to a tale familiar to the director since childhood and greatly loved. Surely if it had worked for him and for countless children before him, it would work for our audiences. And it did work, overwhelmingly, magically, incredibly. It worked because we had turned to an older tradition, the oral tradition, leaving the visual orientation of today's world behind. As the old storytellers and bards knew, the best castle is the castle the listener can make inside his mind. If the script supplies dramatic pictures and the actors can evoke them, the play happens inside the imaginations of the children. The universality of this phenomenon was illustrated to us by one scene in The Magic Lantern. The actress approaches the audience and remarks: "I have come to a lake. I can not see across it. I can not see around it." A boatman comes and takes the actress across the lake (the lake being represented by the children themselves). They travel on a completely imaginary boat. We received thousands of pictures in which the lake was drawn off the edges of the page or encompassed the entire sheet. But not one boat resembled any other and they ranged from battle cruisers to fairy leaves.

There were certain elements of the script which, when repeated in another script, caused the same effects. When

these elements were lacking the play often remained entertaining and educational, but happened in another dimension, a more conversational, everyday dimension.

The first of the elements was Strangeness or a sense of the Exotic. The first play was set in Japan and utilized movement styles from that country's theatres. From the very first moment there were a number of things which cut across the facts of the kids, the gym, the action, the weather. The music is different, eerie, strange, but not unpleasant. The characters moved slowly and not at all like people generally move. And the speech was in an entirely different tempo, or rate of delivery, from ordinary conversation. The children were lifted from their everyday world into the world of Old Japan which was being recreated in their gym.

This is an unfamiliar place and time and therefore demands the utmost concentration and interest. Everything said and done is a clue to the children about what is happening. They must pay strict attention or they will miss something. No props, no set is used. The actors create dramatic pictures and the children imagine them, flesh out the information given. The children do not, often, really notice that the cup or the lake or whatever is not there because, for them, it is there. Their minds have made it and it is extremely tangible. It is exciting to do this, and to concentrate. This is an unfamiliar place and time with strange people in it; but it is not frightening because the children are providing the materials and they don't provide things

which truly scare them. The experience of the play is a pleasant one.

This element of the Exotic is provided by using a different, unfamiliar world. The Japanese world is used in Magic Lantern and One-Inch Fellow. The world of the Native American is used in How Two Swallows Earned His Name, and the world of the Eskimo is used in Eskimo Life. But the exotic is not limited by definition to foreign cultures; for a tale to be exotic it must simply be out of the everyday world of the listener. The Golden Goose is an exotic tale because of the little magic man, because of the peasant world of the family, because very few people any longer cut wood in order to eat. In some parts of our country a story set in a city would be exotic; for many city bred children a story set on a ranch could be exotic. Exotic does not mean foreign--just unfamiliar and out of the ordinary.

The second element, borrowed directly from the oral traditions, is a sparseness of language. This is a literal sparseness in that there are not very many words, but it is sparse also in that each word is chosen for the image. One-Inch Fellow lasts forty minutes but there is only about fifteen minutes of dialogue. This dialogue is interspersed with pantomime, selected and performed in the style suggested by the Peking Opera and Kabuki Theatres. The dialogue for How Two Swallows Earned His Name can be printed on three pages and takes barely ten speaking minutes. But the pantomime journey of the boy, the dances, the ladder of the Spider Woman,

all take time to "picture" clearly.

Because there are so few of them, each word must convey meaning. The style is more expressly poem-like, even haiku like, than discursive or narrative. In dialogue each line must be precise and absolutely clear in meaning. There is a lack of conversational, referring pronouns (I'm going over there with him). There seems, therefore, to be a lot of repetition. Just so. Especially if a major plot shift is happening or an important idea is being offered. Even the dullest child conceptualizes what is happening. Many children are able to reenact the play, including a nearly letter-perfect memory for the words.

Example: There is no wood on our side of the mountain.
I will go to the other side of the mountain.
I will find wood.

The character goes, and nothing more is said until he gets there.

Because the language is repetitive the actors are forced to handle it with care. It forces a different tempo. The keys to each scene must be carefully prepared so that the dramatic picture the child is making will not be cluttered or confused by too much information.

Plots are simple; it is interesting that old tales tend to ebb and flow rather than rise in tension to resulting climax. We have maintained that sense of flow from scene to scene, saving the most dramatic scene for the "climax"; it is seldom the concluding scene. After the dragon is killed

(One-Inch Fellow) the actors discover themselves and decide on a course of action; after Young Boy slays the Swallow he still has his return journey to make; after the Boatman, the girls must still reach their home.

We do not avoid violence when it is part of and necessary to the tale. It is usually a very real violence and experienced as one. Example: "You will kill your friend the Swallow." But no unnecessary violence is added. There is no violence for the sake of violence or spectacle, either in the action or in the language. There is no roughhousing or violent play. There are no violent, hurtful verbal battles between characters.

It is important to realize that watching a play often gives children a new game to play. Knowing they will make the play their own, it should be impossible to approach this theatre audience with indifference. Too often the reaction to this terrible responsibility is to preach a moral. We believe that to preach a moral is antithetical to the way children play. Children never moralize in their games; their games are timeless and open-ended. A moral implies an end, a crisis, a moment of catharsis, a denouement. A moral is a closed system, very unlike the open-endedness of children and their play. It was for this reason that we chose to explore the possibilities of open-ended stories which would invite children to take the story and continue it wherever their fancy took them. They do not run into a solid roadblock, the finality, of a moral.

This is not to say that children's play is amoral. It is certainly not our wish to create an amoral children's theatre. Magic Lantern, Two Swallows, and One-Inch Fellow are stories of love, companionship and filial devotion. Rather than tell a moral, we hoped to create a model. Because we knew that the children would "play" the play, we invited them to explore a model over and over, in as many directions as their imaginations can take them. Hopefully they will make the model part of their everyday reality, for the models the child uses now will become part of him as an adult. We hope his models encourage him to be strong and considerate, wise and loving.

In the elementary shows we experimented with audience participation, letting the children be parts of the set or do sound effects. They were very receptive to this and always understood what was expected and enjoyed providing it. We have tried audience participation with the Senior High and adult audiences and found it is exciting there as well. Contact with the audience is more a director/actor/audience exploration, but should be kept in mind as a play is made. Use the audience whenever possible.

As with so many experiments, we found our limitations to be our strong points. Because we needed to play to audiences K-6 we constructed scripts that were simple in plot with lots of action. We found that the younger children were often able to lead the older ones in understanding and participation while the presence and concentration of the older

ones inspired the little ones to maintain an attention span far beyond their usual. We found that different ages interpreted accordingly. The dragon in One-Inch Fellow is made up of actors. What he looks like or does happens primarily in the heads of the children. The seeds for this experience were built into the script; the whole question of the dragon is left open-ended. A kindergardener has announced flatly, "You made the dragon out of your bodies," and a sixth grader has told us that we were saying "We have met the dragon and he is us."

Adult Audiences

Adults too enjoy the process of "making believe" but place the activity under the label of relaxation. Outside the private world of the adult the processes of makebelieving are largely unacceptable behaviors. "Don't daydream;" "Pay attention;" "Don't talk to imaginary people" are constant refrains in the maturation process. We are taught, and carefully teach ourselves, not to exercise our powers of imagination.

This is not healthy, as many psychological theories today illustrate. Having once possessed the ability to imagine anything at will, adults now go to doctors, clinics, hospitals and therapy groups to learn how to "role-play," to "psychodramatize" situations; to, in short, imagine themselves into better mental health.

In the meantime television and other relaxation activities recognize the adult desire to make believe and the adult incapacity to do it well. Realism pervades the world of entertainment so that even what isn't real is handled as if it were. Adult theatre audiences expect realism of the same sort, and thereby place a limitation on playwright-director-actor; a production must declare itself obviously "make-believe."

We have found that adults unsophisticated in the ways of the theatre are receptive, responsive, exciting audiences--if you can get them to come. We have found that small towns and isolated rural areas deserve adult theatre fare and the best that actor-director-playwright are capable of providing. We have found in the remote areas the same predisposition to attend light entertainment that permeates our culture, and to avoid heavy or educational material. There is a greater receptivity to serious material if it is honest. We have learned that the hearing problems of the elderly must be taken into account in the selection and pacing of the material.

The preceding is not much help. It is meant to be encouraging. It is also meant to conclude this discussion of scripts with a reminder that in this, as in all other aspects of a vital touring theatre, there must be an enthusiasm for experimentation and a willingness to make mistakes.

The Preparation of a Script

For the purpose of illustrating the availability of scripts and the ease with which they can be converted, two paragraphs of the old tale "The Golden Goose" are dramatized below.

"The Golden Goose" is an obvious choice for this type of theatre because it could not be performed with props, sets, and scenery without a great deal of trouble. What would be supremely difficult to stage realistically becomes quite easy and exciting with the application of the principal of sparsity. Therefore, remember that when a character is at a fireplace, the fireplace is imaginary, and that when a character picks up an axe, that axe is imaginary, and when he fells a tree, the tree is also imaginary and can fall where it wants to--on a child or on the principal.

The Story

"There was once a man who had three sons. The youngest of them was called Simpleton; he was scorned and despised by the others, and kept in the background. The eldest son was going into the forest to cut wood, and before he started his mother gave him a nice sweet cake and a bottle of wine to take with him, so that he might not suffer from hunger or thirst. In the wood he met a little, old, grey Man, who bade him good-day and said: 'Give me a bit of the cake in your pocket, and let me have a drop of your wine. I am so hungry and thirsty.'

"But the clever son said: ' If I give you my cake and wine, I shan't have enough for myself. Be off with you.'

"He left the little Man standing there, and went on his way. But he had not been long at work, cutting down a tree, before he made a false stroke, and dug the axe into his own arm, and he was obliged to go home

to have it bound up.

"Now, this was no accident; it was brought about by the little grey Man."

The Dramatization

There need to be five actors, but not necessarily male. The father could be a mother, Simpleton could be a girl, the old man could be an old woman. A father and three sons enter the playing area which is merely an empty space among the children. (If Simpleton could become a daughter it would allow a gentle statement on a political theme. If the latter, it is a Prince who must be made to laugh.) The father bends to fix a fire while two of the sons stand near the fireplace.

Father: We are almost out of wood. There is very little wood left for our fire.

Son 1: Out of wood means out of food, for there will be no way to cook our dinner.

Son 2: We shall have to go to the forest and cut some wood. I went last time.

Son 1: Alright. I can take a hint. I'll go. (He picks up the axe.)

Simpleton: I will go.

Son 1: You? You couldn't even find the forest.

Son 2: If you found the forest, you wouldn't find any wood.

Simpleton: That's not true. The forest is over there, and the wood is in the trees of the forest.

Father: You may not go. Your place is here by the fire. Now, Son, don't you go out without your lunch. Here is a sandwich, a piece of cake and a carton of milk. Take them with you so you don't get hungry.

Son 1: Well, thanks. I will go to the forest now so I can get back early.

The Father, Son 2, and Simpleton join the children seated on the floor. Son 1 travels, carrying his lunch and the axe. He finds the forest, finds a tree, indicating to the children its breadth and thickness, and the sharpness of the axe. He is just about to cut the tree, when the little man enters.

Little Man: Good-day. How are you?

Son 1: I'm O.K. Except that I need to cut down this tree for our fire. It is a big tree. It's going to take a long time to cut down. (He cuts away for a few minutes while the little man watches.)

Little Man: I see you have a lunch here. Give me a bite of the sandwich and a drink of the milk.

Son 1: If I give you any I won't have enough for myself.

Little Man: But I am hungry and thirsty.

Son 1: What do I care? Go home and get your own food. (The Little Man wanders away to the edge of the playing space, turns and looks at Son 1. Son 1 cuts his arm. As the children watch this, the Little Man sits down and the Father and Son Two and Simpleton get up. Son 1 returns home.)

The scene is practically repeated for Son 2, and Son 2 cuts his leg, having to drag himself home. Perhaps he is a really mean person, so his punishment is a little more uncomfortable. Then Simpleton asks to go, and is allowed to go since no one else can. Simpleton is given a crust of bread and a bottle of water for lunch, which is readily shared with the Little Man.

Little Man: As you have a good heart and are willing to share, I will give you good luck. Cut down that tree, and you will find something at the roots.

Simpleton: Well, I will cut down the tree for we need it for firewood. If there is something at the botton of it, that is all for the better. (Simpleton begins to cut down the tree.)

When the tree is almost ready to fall, he signs to the children to make a pathway where it can fall without hurting them. When the pathway is ready, he cuts and the tree falls. But it falls towards the area where the children have bunched together to make room. He runs around and holds the tree while the children move. When the tree has finally reached the ground, he goes back to the roots of it.

Simpleton: Well, there, we got that job done. Let's look and see if the Little Man left us something. Ah. . . . (he bends and picks it up, touching its feathers.) You're a Goose, aren't you. Look at your long neck and your bill and your wide, webbed feet. But who would think you were a Goose, with feathers of gold. What happened to your soft old feathers, I wonder. Or have you always been a Golden Goose. I think I will take you home and show you to my Father.

And Simpleton should take the Goose to the Father who touches it and becomes stuck. They should decide to go to the Doctor to see what can be done about it, and the Doctor too becomes stuck. (The Doctor is Son 1) On the way home they show several of the children the problem and the children too become stuck. The children will understand this because it is like "Follow the Leader" and when they understand it they will play the game. The group should proceed to the King (played by Son 2) and make the princess laugh. The princess can be a girl from the audience or an actress.

This technique can be applied to almost any children's story that has come down to us from another age. We suspect

that any modern story that can not be dramatized in this way will not be remembered in future times.

Examples of Elementary Scripts

A. Scenarios

1. The Magic Lantern by Charles & Lola Wilcox
2. One-Inch Fellow by Charles & Lola Wilcox
3. How Two Swallows Earned His Name by Lois Cole

B. Script Example

Eskimo Life by Colorado Caravan '75-'76

The Magic Lantern

by

Charles and Lola Wilcox

Characters: If doubling is desired, the Father could play either the Forest Spirit or the Boatman. Wiseman 1 is an exaggeration of Toshi's character; Wiseman 2 of Mitsu's, and the parts double easily.

Male	Female	Either
Father	Chiyo	Forest Spirit
Toshi	Yuki	Boatman
Mitsu		Narrator-Musician
Wiseman 1		
Wiseman 2		

(The Narrator enters in silence, SL, using slow Noh style walk, kneels behind instruments, if used--takes full bow to floor to audience. He returns to kneeling position.)

Narrator: Ours is a story of old Japan many years ago. In a village near a tall, forest-covered mountain, lived an old weaver of silk cloth.

(The Father enters, moving down center in slow Noh walk, ending with bow timed to coincide with end of narrative comment.)

Narrator: He had two fine sons to help his silk weaving. His wife had been dead many years, and he had to raise the boys by himself.

(There is a long pause. The Father begins working at the loom. This activity, and all other activities and properties are pantomimed, with the exceptions of the fan and the lantern.)

Father: It is not easy to live without a wife, or a mother for the children. For many years I have lived in this cottage, weaving my silk, making cloth on my loom. I have raised my two sons, Toshi. . .

(Toshi enters up R, comes on three steps. The Noh walk is maintained throughout except for the boat scene.)

Father: And Mitsu.

(Mitsu enters up L, comes on three steps. Father continues while both kneel, facing center, at the same time. Toshi begins pulling silk threads and Mitsu begins sanding a bobbin. All movements are slow and precise.)

The Father sends the young men to the other side of the mountain to his friend, the dyer of silk, who has two daughters. Toshi and Mitsu begin to travel over the mountain.

Focus changes to two girls, Chiyo and Yuki, who are gathering wood on the mountain. We learn later that they are, of course, the daughters of the silk dyer. As the girls gather wood they hear the Forest Spirit.

Yuki: Oh, it is so dark! I cannot see anything!

Chiyo: It is the Forest Spirit.

(The Spirit crosses stage from L to R, seemingly unaware of girls' presence. The girls retreat, calling for help. The boys enter SL, listen to the Forest Spirit and the girls. Boys feel their way in the darkness, eyes wide and staring. Execute karate-type blows and kicks into thin air. Then, hearing each other, move almost nose to nose, without touching. They feel past each other's bodies, touch nose to nose--startle--say each other's names, feeling each other's faces. All movements are slow and precise; there is a sense of hurry, but no one hurries or rushes. The Forest Spirit exits.)

Toshi: Mitsu, go to the right. I will go to the left.

(Toshi hears Mitsu, executes high karate kick, falls backwards.)

Mitsu: We wish no harm to you, O everliving, sublime Spirit of the Great Forest.

Toshi: These young women have meant no harm. They have come here to gather fallen wood.

Yuki: Forgive us, O valiant warriors. We do not hear the Spirit any longer.

Chiyo: We think that he is gone.

The narrator announces that the marriage has taken place; the actors return to the Father. He greets the four of them. There is a short domestic scene. The narrator suggests that a year has gone by. The girls want to return to visit their family, but the Father forbids it. Then he decides he seems too harsh. He tells them they may go if they bring him two impossible presents: wind and fire carried in paper. He tells them that if they do not bring these gifts they may not come back. To his surprise and the sadness of his sons, the girls unthinkingly agree. All exit except the narrator-musician:

Narrator: The absence of Yuki and Chiyo brought a sad quiet to the house of the silk weaver. The days had never seemed so long.

The girls remember they must take home their impossible presents. They go to two wisemen to hear if they know how to make their presents.

Yuki: Greetings, venerable old one.

Wiseman #1: (Very slowly, deliberately, musically) With the new clothes, remember, the crow stays black and the heron white.

Chiyo: In all your years, father, have you heard of wind carried in paper?

Wiseman #1: After the windstorm, foraging for firewood, two fierce old women.

Yuki: Have you ever seen fire carried in paper?

Wiseman #1: As I picked it up to cage it, the firefly lit my fingertips.

Yuki: We thank you, most venerable father, for your words of wisdom.

Chiyo: What will we do now?

Yuki: If we must, we will visit all the wise men in Japan.

Chiyo: What good will it do us, if we cannot understand them?

(Wiseman #1 exits. The girls travel. Wiseman #2 enters with loud exclamations and doing cart wheels or crab walk.)

Chiyo: This wiseman is very strange.

Yuki: Old grandfather! Can you tell us where we can find fire carried in paper and wind carried in paper. We cannot go home without them.

Wiseman #2: Of course.

(Girls meet this response with great relief.)

To carry fire in paper you must take a long strip of paper, so (he indicates, running several feet) and light it at the farthest end, so, and carry it home. (It burns him.)

Yuki: I must go a long way.

Wiseman #2: Then you must go very fast.

Chiyo: What about wind carried in paper.

(He searches in the air for an idea--hands find kite string.)

Wiseman #2: A kite, of course.

Yuki: But that is paper carried by wind.

Wiseman #2: You could carry a bag with air caught inside. (He blows up a bag.)

Chiyo: The air inside the bag is asleep. No one will believe the wind is there.

Yuki: I fear you cannot help us.

(The Second Wiseman shruggs and exits in a nes, acrobatic way. The girls journey to center.)

They decide to travel over Japan until they find their presents. They travel, and come to the lake.

(The girls cross in upstage circle, returning to center.)

Yuki: Look at this lake! How clear the water is!

Chiyo: I cannot see across it, and I cannot see around it.

Yuki: I wonder how we go on from here.

Chiyo: Let us sit down and wash our feet in the cool waters of the lake.

(Boatman appears at the end of the hanamichi.)

Boatman: How dare you muddy the water of my crystal lake with your travel-filthy feet!

Chiyo: Oh, woe are we. (She cries.)

Yuki: How dare you make my sister cry!

(The Boatman approaches them, poling his mimed boat and sliding along floor with a heel and toe motion so upper torso appears to glide.)

The Boatman, of course, knows the secret to the presents. It is up to the girls (and the audience) to get the secrets out of him. Eventually this is achieved. Now the girls want to be carried across the lake as well.

Yuki: Oh, Boatman, there is one more thing. Ferry us across the lake and our journey home will be a swift one.

Boatman: Across the lake? No!

Chiyo: Children! Help us one last time! Please, boatman, help us.

(The Boatman has been leaving. At the childrens' urging he returns. He sets the pole in the mud, throws marlin spike and rope ashore. Leaps to shore and ties boat to spike. Returns to boat and helps girls aboard. They must react to the shifts of their weights in the boat. The Boatman pulls pole from the mud and tries to push off. He fails and tries from the other side, failing again. Plants pole, steps into water and tries to lift boat off seeming obstacle. By now the children will have pointed out that he has not untied boat. He unties the boat and tosses spike and rope back into boat. Steps into boat, gets pole and pushes off. During this entire sequence all actors stand and respond to movement of boat on water. Boat is poled to end of hanamichi and back. Boatman helps girls ashore and poles boat off R. The girls make a small circle of the stage area to indicate a journey.)

The girls meet the Forest Spirit once again and discover he is not so bad. Then they travel home where they discover three very sad and lonely men.

Narrator: And this is the story of the fan and the lantern and how they came to Japan. No one had ever had such marvels as the lantern and this fan. But in the old weaver's house there were two more precious gifts, the two daughters who were safe at home.

(All take full deep bow and leave stage in silence.)

One-Inch Fellow

by

Charles and Lola Wilcox

Characters:

Male	Female	Either
Father	Mother	Musician
Samurai	Tsuba, the Fool	Keeper of the Forest

(After the audience is seated with the actors around the rectangular playing space, the musician begins the slow, wood block sound of the Kabuki Opening, gradually and smoothly building in tempo. As he nears the end, Mother and Father rise from the floor in the audience, and come to the playing area and set into Noh walk stance just as wood block finishes. They move to first position inside cave and take full Noh bow to floor. Remaining kneeling:)

Mother: We are afraid, my husband and I. We have carved our house out of the side of this mountain. The house looks like it is part of the mountain, and when we are here we are hidden and safe.

Father: We are safe as long as we stay inside. (Rises.) Go out. . . and the Dragon Gigaku might catch us and gobble us up. But here I am, with my bags and my fishing nets--ready to go out. Is that not crazy?

Mother: (Rises.) If we do not go out, we have nothing to eat.

Father: If we do not go out, the dragon has nothing to eat either.

Mother: (Turns away from husband) I wish we had a son who was very strong and tall; a great warrior and famous for being brave. This son would go out and kill the dragon.

Father: (Loud.) Wishes are good for nothing. (Sadly) We have no son. (Resigned) We have no food, so we must go out. (Fearful) We go out, and perhaps the dragon will eat us.

(He picks up bags and fishing nets and moves to door. All is mime.)

Mother: If the dragon eats us, we won't need either food or son. Open the door.

(He unbars and opens sliding style door. Puts head through doors and sniffs to four winds.)

Father: I don't smell any smoke. (Listens) I don't hear any grumbling, rumbling sounds. I think this is a lucky day.

(Pantomime going through the door Peking Opera style.)

Mother: Let us go quickly.

(She goes through the door and closes it. Father gives her a reprimanding look and bars the door. They travel, Father leading, making a circuit of the playing area, jumping over a small stream. Everything is accompanied by percussive instruments.)

Father: Well, we have made it safely to the sea side. I will put out the nets. Wife, you walk along and see if there is a crab washed up on the sand.

(They do these things. Mother looks among the children, then sees peach seed, in the playing area, and draws back with audible inhalation.)

Father: Did you find anything?

Mother: (Picks up peach seed) Husband, I have found a peach-seed.

Father: It is strange to find a peach-seed at the sea shore.

Mother: That is what I thought. Furthermore, it moves.

(Father stops business with nets and crosses to mother.)

Father: Moves?

Mother: It wiggles. There, see it?

Father: (Gets stick) Here. I'll hit it with my stick and smash it open.

(He starts to do so. Mother protects seed with her hand.)

Mother: No, no. We might hurt or break whatever is inside. Just tap the seed with the stick; maybe it will come out.

(She holds seed out to him to take.)

Father: You hold it while I tap it.

Mother: No, you hold it.

Father: No, you hold it. I will tap it.

Mother: Let us put it down on the sand and we will both tap it.

(She sets peach seed on sand. Father snorts at her victory, then breaks stick in half, to drum rim shot, inspects relative lengths and gives shorter one to Mother. Mother taps seed three times slowly. Nothing happens. Father gives three short Ha, Ha, Ha's. He taps seed. Nothing happens. Mother gives three Ha's. Father starts to strike a heavy blow and gong sounds. They move quickly away in surprise.)

Father: Well, who could expect it.

Mother: Not I. What a surprise.

Both: Welcome, little stranger of the peach seed.

Musician: (Brightly) I am the boy you have wished for--I am your son. My name is One-Inch Fellow.

The Mother sees smoke. They put One-Inch Fellow in her pocket and return home, passing over and through the same obstacles in the same places that they did coming. They reach home, get inside, and hardly begin to show the house to their new son when the Samurai arrives. They tell him about the dragon and the dragon's treasure.

Father: Would you save us from the dragon?

Samurai: I am only passing by this place. (Rises) I cannot stop to chase fantastic worms.

(Samurai goes through door and starts to leave. Stops at sound of word treasure.)

Mother: It is said the dragon also has a treasure hoard on which he sleeps.

Samurai: A treasure hoard? Which mountains did you say? Come, you will show me the way to this mountain, and I will protect you from the dragon.

Mother: We cannot go, Samurai. We have a son and we must take care of him.

Samurai: A son? (looking around)

Father: Yes. We found our son by the sea this morning.

Samurai: Of course you did.

Mother: Our son is so small the journey would be hard for him.

Father: (Aside to mother) Still--it is our chance to be rid of the dragon. One-Inch Fellow. . .what do you think we should do?

Musician: You asked for a son who would be able to fight the dragon. I am that son. We can go with the Samurai, or we can go without him.

Father: Better to have a strong warrior to help us. We will go with you, Fujiwara.

Mother: If One-Inch Fellow is going to fight this dragon, he needs a sword.

Father: Let me see. . .I have the very thing. (Plucks needle from mother's sleeve) Here is a sword.

Mother: My needle!

Father: His sword.

(Father picks up One-Inch Fellow and presents needle to him. Mother helps Father gather up nets and they step through the door to join the Samurai. Father carries One-Inch Fellow on flat hand.)

Samurai: You are a fine little fellow. Would you do me the honor of riding in my sword belt?

(One-Inch Fellow is transfered to Samurai's hand, then to sword belt. Door is locked and they begin circuit of area in opposite direction from the journey to the sea. The Fool rises from audience using acrobatic clown style moves.)

Fool: Master! Master!

Samurai: I am not your master, fool. Go home.

Fool: No, I want to go with you, Samurai.

Father: Who are you?

Fool: Why "I"--I am me (moves on one side of rectangle) who is myself (moves to another) who is the child of my mother (another) and the apple of my sister's eye (furthest away from group)

Mother: This person is a fool.

Fool: (Dancing in center) A fool! A fool! A tool. . for laughter. I have come to share your journey.

The fool joins the group and they travel on. The fool leads and plays a difficult game of "Follow the Leader" over imaginary bushes and briars and re[illegible] children. They come to a great river and cross it. Once across they discover the Keeper of the Dragon's Forest and convince him to join them. As they travel onward, they become lost.

(The children are the forest. They enter the forest, and become separated, noticing the different things among the trees. When they are all separate, they realize they are lost.)

Fool: Hello! Help, help, we are lost! We, we who--I am lost. Me. All alone.

Samurai: Where are the rest of you? We must go on.

Mother: Father! One-Inch Fellow!

Father: Mother! One-Inch Fellow!

Keeper: We are lost, One-Inch Fellow. What can you see? Can you see anyone from your perch up there? One-Inch Fellow? One-Inch Fellow! (Takes hat off, feels around--no One-Inch Fellow)

Musician: I have found the Dragon Gigaku's cave. Trees of the forest, send me my friends. Show them the way to this clearing.

(Characters ask tree/children to show them the way. Some may try to steer wrong way. Play it. Keeper arrives last and shows that One-Inch Fellow is gone from hat. All look for One-Inch Fellow. Mother finds in tree/child.)

Fool: The foolish fool and his foolish friends now face the wrath of a not so foolish dragon Gigaku.

Samurai: Hush, fool! Listen! Do you hear the dragon?

Fool: Yes. Let's get him! (Runs up to cave mouth) Come out you slimy worm you Gigaku you.

Samurai Keeper: (Run to pull Fool back) Listen. I don't hear him any more. Perhaps we frightened him off, so many of us all together.

Mother: We are all too excited. The dragon is not here, and he has not been here. We are lucky, because we would be eaten by now if he were here.

They decide to make camp and see what happens. They describe the dragon to each other and discover each has a different picture and that no one has ever seen him.

Fool: What do you say he looks like, One-Inch Fellow?

Musician: I say we all should sleep for tomorrow we conquer the dragon. We need to be strong and rested. I will sleep here in this tree.

(They transfer One-Inch Fellow from Mother's hand to head of a nearby child. After a little, the Samurai rises and tiptoes to cave mouth. Mimes a fight with dragon and is swallowed up. Fool wakes to find Samurai gone. Wakes Keeper and they go rushing to cave mouth, and fall into the dragon's mouth. Now dragon creeps from cave and engulfs Mother and Father, who become the wings of the dragon.)

Musician: What is that noise? It is still dark. I cannot see a thing. Mother? Father? Fujiwara? Tsuba the Fool? Keeper of the Forest? They are gone. I must fight alone.

Gigaku: (All actors in unison) I hear you tiny fellow. I'll sniff you out. I shall squash you with my foot. Ouch! (Rim shots) Ouch! No! Ouch! Owwwww. . .

(One at a time they tumble down, Samurai last. There is silence and a long pause.)

Mother: (Slowly reviving) Oh, what has happened to me?

Father: Where have we been?

Samurai: We have been in the Dragon Gigaku. I slipped away to try and fight him by myself. But in the darkness I could not see, and he swallowed me up.

They figure out all that has happened, and thank One-Inch Fellow for fighting the dragon. They decide to all travel to the Emporor to tell him the dragon is dead.

How Two Swallows Earned His Name

by

Lois Cole

Characters:

Male	Female	Either
Sky Man-the father	Morning Star Woman, the mother	Musician
	Grandmother Spider	Good Spirits
		Young Boy
		The Swallow

The narrator-musician begins the story, speaking the lines and signing them in Plains Indian sign at the same time. The actors enact what the narrator describes.

Narrator: In the Beginning, Sky Man and Morning Star Woman lived in the world above the world, with their son, Young Boy. Morning Star Woman and Sky Man were very old, but they were very good people, they were very happy that Macha Mahaiyu, the Great Mystery, had blessed them with a son.

All they had to eat in the World were the wild potatoes that grew on the plains. Morning Star Woman and Young Boy would dig them from the ground with their digging sticks; and the Morning Star Woman would dry them and store them for the winter.

One spring, though they waited and waited, the rains did not come. Without water only a very few potatoes grew. . .

They realize that if the rains don't come they will starve. Sky Man enters and tells of a vision. A Spider Woman has come and told him that the Spirits in the world below are willing to help. The Spider Woman offers to take Young Boy to the World-below-the-world.

Spider Woman: Here we are--now you must dig this potatoe out of the ground for me.

Young Boy: But this potatoe has a yellow top. Mother told me it is forbidden to dig them.

Spider Woman: Your mother is very wise. There is a very good reason that it is forbidden, but in this case, it must be done--

(Young Boy digs it up)

Young Boy: AIYEE!! a hole wider than myself--and another sky and another earth far below.

Spider Woman: This is the way to the world below. If you had dug the yellow-topped potatoe without knowing, you might have fallen through. It is a very long way to fall.

Now, I will go first, spinning my web after me. You must climb down the net behind me.

(Flute or recorder sounds as they climb down--drum when they hit bottom.)

This is as far as I can go. You must follow the dirt path to the snow-capped mountain to the North. Be careful Young Boy--there are many strange and wonderful things in this world. Remember--if you are kind to all things around you, they will return your kindness and help you find the good spirits.

Young Boy: Good-bye and thank you. From now on I will call you my Grandmother.

(Spider Woman climbs back up her net and off stage. Flute sound reverses.)

Young Boy travels and passes a stream, which talks to him and gladly shares its water. Then he discovers a wounded swallow, makes friends with it, fixes its wing. They travel on together to the Place of the Spirits.

Swallow: sssshh! You must be quiet now. We are very near. You can hear the great waterfall roaring through the canyon into the pool below it. It is the home of the Good Spirits.

Young Boy: Yes, I can hear it! Now I can see it! (Both stand very still) What is that?

Young Boy(cont.): What is it?

Enter the Good Spirits: 3-4 characters, arms interlocked in a circle facing out. They are wearing black gauze type masks--they wave back and forth in the circle and slide and shuffle towards the Swallow and Young Boy, making wind sounds as they come.

Good Spirits: We are the spirits of the rivers and the keepers of the corn.

Your grandmother spider has told us of your troubles.

Listen to what we say and obey us. If you do not doubt us, all your troubles will be over.

First fill your water jar from our pool--set it aside.

Now you must kill your friend the swallow

Bury him in the earth

Water the ground of his grave (with water from the jug)

Sit and wait (Start to fade out)

Young Boy: But I promised to protect my friend. Why should I hurt my friend? How do I know who the keepers of the corn are--what is corn? Sit and wait--for what?

Good Spirits: Remember--do not doubt us--(They pass away).

Young Boy: (To audience) What shall I do? Should I hurt my friend, the Swallow? Should I break my promise in order to save my family?

Swallow: Friend, you have helped me greatly. Now I should like to help you and your family. I have heard the spirits also and I choose to return your kindness.
I am ready now--

Young Boy: Good-bye, my brave friend. My family and I shall remember your goodness and keep your memory alive--always.

(takes a rock and hits him in back of neck--drum--bird falls over. Makes the motions of burying him; sits down next to him and waits.)

The Swallow rises from death as growing corn. Young Boy watches, amazed, and finally opens an ear (made by one hand and forearm of the Swallow). The bird speaks, thanking Two Swallows for setting him free. The Swallow then moves freely about, and tells Young Boy how to harvest, plant and tend the corn. They part and Young Boy returns home.

Morning Star Woman: Look! Our son is back! (Runs to him)

Sky Man: and his bags are full! What have you brought us my brave son?

Young Boy: Corn!

Morning Star Woman
Sky Man: Corn? What is Corn?

Young Boy: I will show you and tell you my story (Young Boy goes through motions of planting corn and telling his story while his parents sing WUWUCHIM TAWI)

Morning Star Woman: Look! Aiyee! How it grows! It is so tall and beautiful!

Sky Man: Son, you have saved us from famine. You are no longer a boy but a man. From now on you will be known as Two Swallows: one for before your friend died to give us corn, and one for your friend's new life. We will keep his spirit with our family forever.

Narrator (with hand sign): The corn grew and was plentiful. Two Swallows and his family always had enough to eat. They lived a long and happy life, and they kept their promises to remember Grandmother Spider and the goodness of their friend the Swallow.

The secret of corn passed from family to family and down through the generations, so that all Indians might know the goodness of corn.

Eskimo Life

by

COLORADO CARAVAN '75-'76

Script Arrangement:

A. Introduction

B. An Eskimo Joke

C. Group Dance (animal dance)

D. ad lib--"Tell us a story"

E. The Story of the Two Sisters Who Earned Their Husbands

F. Creation Story

G. Solo Song and Dance (Hunting song)

H. ad lib--"Tell us a story"

I. The Story of The Giant and the Man

J. Group dance (Horn pipe)

The above script arrangement with the barebones scripts following are handed to the Caravan actors. The process of rehearsal takes these barebones and fleshes them cut into the full theatrical experience. The videotape prepared on "Performance" is of this script: Eskimo Life.

A. Introduction

I know a place--far to the north of (Insert school). . . where the land is locked in winter for six months of every year. For three months the sky is dark. . .the sun doesn't shine.

In this place the animals grow heavy layers of fat and fur that protect them from the cold. There are the Ptarmigan, the Artic Hare, the Caribou, the Walrus, Seal and Narwhale. . .

In the midst of the sunless winter when it is too dark and cold to hunt, the Innuit gather in their snow lodges to dance, and play and tell wild stories to pass the long, long night. In the midst of hardship the Innuit are a people of great joy.

B. An Eskimo Joke

Qiitug and Nuilig

This Qiitug wanted to have a fighting contest because he thought he was a real big man. And then when they fought, he won effortlessly. Just because he always won, he would say to his opponent, "This one's a woman. Being but a woman, he can't do anything." He would say that, but unbeknownst to him his opponent would not be putting forth any strength on purpose.

Suddenly he could not even pull Nuilig's hand with both hands. As they fought with the middle fingers Qiitug was told, "This one's a little woman. Look at the little woman!" and he trembled with humiliation. Qiitug started fighting first; then Nuilig did a thankful deed.

C. Group Dance (animal dance)

D. ad lib: "Tell us a Story"

E. The story of the Two Sisters Who Earned their Husbands

Tulimaq: I am Tulimaq. I've taken land on one of the islands to the north. It is far from any settlement of my people. My two daughters live with me. Matee.

Matee: My father is a successful hunter. He brings seals home everyday and we never lack meat.

Tulimaq: Nauja.

Nauja: We live far from the settlement. No young men come to visit us.

Tulimaq: My two daughters Matee and Nauja are very clever. Since my wife died they have kept our camp. They scrape the sealskins I bring home and sew them beautifully. From the sealskins they make our clothes and the covering for the Umiak, our hunting boat.

However, I am not a happy man for I have no sons who will brighten my old age. I will have no one to bring home seals and caribou meat.

Matee: It doesn't look as if young men know the way to our island.

Nauja: No Kayaks bring visitors this far from the settlements.

Tulimaq: Every summer when the skins from the spring catch have been finished and the sun has thawed the ice in the inlet, I come here to the mainland to hunt caribou.

Matee: Nauja and I row the umiak.

Nauja: Our father Tulimaq directs the course and speaks angry words if we don't go fast enough.

Tulimaq: Since my legs are a little weak I have trained my daughters to chase the caribou and drive them toward me where I wait with bow and arrow. They run so fast that fire shoots from the tips of their hair as they run.

Matee: This year we have driven many caribou to our father.

Nauja: Matee and I have dried much meat in the sun. We have preserved the fat in the caribou stomachs and we have made great cakes of the bone marrow.

Matee: Now we are loading the umiak to return to our island.

Nauja: How unfortunate it is, dear sister, that our father has taken land on an island where there are no other people. We could have been married now.

Matee: Yes. It is very unfortunate. If our father were rich young men would come to visit our island.

Matee: But he is not rich and so we are not married.

Tulimaq: What business is it of girls whether or not I am rich. I am a good hunter and a good father. I will teach them a lesson. Daughters, the umiak is loaded. You must fetch water for our journey home. So get fresh water from behind the rocks.

Girls: Yes, father. Here are the scoops (etc.)

Tulimaq: I will row the umiak out of sight and they will think I have left them here alone. Then they will know they have made me angry, and they will talk no more of being rich.

(rows away; song)

Matee: Our father has rowed away. He must be angry at us.

Nauja: (cries after her father)

Matee: The umiak is too far out. Our shouts cannot reach it.

Nauja: What can we do?

Matee: Look, here is an ice pan. Let it be our boat. Come, jump aboard and we'll float home.

(They run in circles, faster and faster.)

Nauja: We are making the ice pan spin like a top!

Matee: There, we are moving on the sea.

Nauja: But we are drifting out into the great ocean and not toward our island at all.

Matee: It does not matter.

Nauja: But what will we eat?

Matee: Do not worry, Nauja. We will not suffer any hunger.

(seagull)

There is a seagull. It has a fish in its beak. I will insult it. (Song of insult)

Seagull: Kitekee, Kitekee.

Nauja: I have the fish. He dropped it. But this fish will not last us long.

Matee: I see a walrus swimming in the sea. He will have a mouthful of clams. I will insult the walrus.

Walrus: Uik-Uik-ah-ah

Nauja: Well, there are the clams, just as you said.

(They drift)

Matee: How warm it is getting. We have drifted for many days. It looks like storm clouds gathering on the horizon.

Nauja: Each day our ice pan is melting. A storm will surely drown us.

Matee: Be quiet, Nauja. Perhaps it is not a storm. Perhaps it is a high country that we drift toward. Let us spin our ice pan and it will drift closer to the shore

(so they do)

Now let us jump ashore

Nauja: Our ice pan has disappeared. Only a little foam is bobbing on the waves.

Matee: It does not matter. The land means that we will find skins and bones to make an umiak.

Nauja: First let us find something to eat.

(They walk)

Matee: Look, Narwhale tusks!

Nauja: Many of them. How strange to find so many tusks in one place.

Matee: If we build our umiak big enough to carry these tusks home with us our father will be very rich.

Nauja: And young men will come to marry us.

Matee: Stop. Look there.

Nauja: A house of stone. Stranger still, a house of stone.

Matee: Let us creep up and look in the window.

Nauja: Oh, two men.

Matee: They tend their cooking lamps badly and soot is getting in their food.

(they giggle)

Can. #1: It sounds as if someone is laughing at us.

Can. #2: Hurry. It may be enemies who want to attack us.

Matee: Let us hide behind these rocks.

Can. #1: There were two women who ran behind those rocks.

Can. #2: They were very frightened. They were also very thin.

Can. #1: We will take them in and they can take care of our stone house.

Can. #2: We can fatten them up. When they are fat, we can eat them.

(sneak around to the girls; catch them)

Can. #1: Do not be frightened. Come and take care of our house. We will hunt and provide food for you.

Can. #2: Then you will be fat and happy and not skinny and frightened.

Matee: Thank you. We will be happy to tend your house.

(eat; poke in ribs; house business, eat; poke in ribs)

Can. #1: Many days have passed since you came to live here. You are clever girls about the house. You tend the lamps; you keep our kamiks dried and mended so our feet do not freeze.

Can. #2: But you do not get fatter.

Can. #1: We must hunt food that will make you fat.

Can. #2: A fat seal will make you grow fat too.

(They leave)

Nauja: We do not grow fat because we work hard building our big umiak.

Matee: Each day we run to the beach and work on it. We are lucky we can run like the wind or they would guess that we do more than gather food and wood when we are not in the house.

Nauja: The umiak is ready. I am glad. Every day the strange men poke me in the ribs with their fingers.

Matee: Yes. They do that because they want to feel how fat we are. These strange men are cannibals.

Nauja: They plan to eat us!

Matee: But they will not because the umiak is ready. We have only waited until they went hunting. Let us go. (They go) We must hurry. They will return soon.

Nauja: I think I hear them now.

Matee: You are right. Let us run. (They run)

Nauja: I am tired, Matee. They are far behind us. Let us sit and rest awhile.

Matee: We are close to the umiak and it is filled with narwhale tusks. We have only to get in it.

Nauja: I hear them coming. How can this be?

Matee: We will hide in this crack in the rocks. (They hide) Lick the edge of the crack on that side and I will lick the edge of the crack on this side. (They do so)

Nauja: Oh, look. Ice forms where we lick and is covering the opening.

Matee: Be still, there they are.

Can. #1: I thought I saw two sisters in this place.

Can. #2: You must have been mistaken. They are not here. You thought they were here because you are so hungry.

Can. #1: We should have eaten them both the first day we saw them.

Can. #2: Let us look elsewhere. They must have run off in that direction. (They go)

Matee: Let us blow on the rocks and melt the ice.

(They do, go then to the beach and launch the umiak)

Nauja: Look, they are coming again.

Matee: Row. I will protect us.

Nauja: (straining) The umiak is so heavy with narwhale tusks I cannot row it fast.

Can. #1: Shoot them with your arrows. (mime arrows; Matee swings the bullroarer)

Can. #2: Look, she strikes our arrows down. Throw your harpoon.

Can. #1: She struck the harpoon down also. We have lost them.

Matee: We are safely out of reach. These arrows and harpoon will be good to have during the trip home. (gathers them)

Nauja: Oh, Matee, what will we eat?

Matee: It is better to be hungry than to be eaten.

(Business with walrus and seagull)

Tulimaq: And that is the story of how my daughters brought many narwhale tusks to our camp. When the whalers came with their ships I sold the tusks and we became rich. Soon both daughters were married to great hunters. Now in my old age I will have much seal and caribou meat to eat.

F. Creation Story

In the beginning there was one woman and one man and nothing else walked or swam or flew in the whole world: Until one day the woman dug a great hole in the ground and began fishing in it. One by one she pulled out all the animals. . .and the last one she pulled out of the hole was the Caribou. Then Kaila, who was the god of the sky, told the woman the Caribou was the greatest gift of all for the Caribou would be the sustinance of man. Then the woman set the Caribou free and told it to go across the land and to multiply. And the Caribou did as the woman said. And in time the land was filled with Caribou. And the sons of the woman hunted well, and were fed and clothed and had good skin tents to live in. Now the sons of the woman hunted only the big, fat Caribou, for they had no wish to kill the small and the weak and the sick, since these were no good to eat, nor were their skins much good. And after a time the small and the weak came to outnumber the fat and the strong. And when the sons saw this, they were dismayed and complained to the woman. And the woman made magic and spoke to Kaila and said,

"Your work is no good, for the Caribou grow weak and sick and if we eat them we will grow weak and sick also." Kaila heard and said, "My work is good. I will tell Amorak, the spirit of the wolf and he will tell his children and they will eat the small and the weak and the sick caribou, so the land will be left for the fat and the good ones." And this is what happened. And this is why the wolf and the Caribou are one, for it is the Caribou that feeds the wolf but it is the wolf that keeps the Caribou strong.

G. Solo Song and Dance (Hunting song)

H. ab lib: "Tell us a Story"

I. The Story of the Giant and the Man

Inuppalu Inullu or The Giant and the Man

Narrator: This is the story about the Giant and the Man--Inuppalu Inullu. It is like this: a man is going fishing. . .

Man: Because I am hungry. I have been fishing for a long time now, but still haven't caught any fish. The sun is already setting and I am still fishing. I am looking, turning my head about in all directions, for anything. I see a bird, the ptarmigan, that is brown in summer and that turns white in winter. I see a rabbit, he is also brown in the summer and turns white in the winter.

I see a man who is coming over the horizon and WHO IS OVERLY LARGE. That man is a giant. What should I do? I'm going to be killed. I cannot turn white--to hide. I have heard that giants are usually alone. I will pretend to be dead. Perhaps he will pass me by. You be very quiet and breathe softly. I will hold my breath and pretend to be dead.

Giant: I thought I saw a fisherman. Have you seen a fisherman?

Man: (motions to audience) Sh!

Giant: This man appears to be dead. He has no breath. He has no strength. I think he is dead. I will take him home.

Man: I pretend to be frozen. . .and try not to breathe. He thinks I am frozen dead. I see willows. Hold

Man: me, hold me. Save me from the giant. Maybe if I grab onto the willows, the Giant will get tired.

Giant: Oh, this man is so heavy. I must rest. He still has no breath and so he is dead. I will take him home. HALLOO! Big Wife, come see what I have brought home for dinner. Big Wife, go quickly and gather wood so we can defrost this meat. I am VERY hungry and very tired.

Big Wife: Since you are too tired to do anything at all, you lie down and go to sleep. I am the big wife and I will go to get some wood, the man being the reason for getting the wood.

Man: The man being the reason for getting the wood? The man being the reason for getting the wood!! I must get away. The Giant and the Big Wife think I am frozen. They want wood to thaw me. They want to cook me and eat me. I must get away. Is he asleep? I see the giant's big axe. It is beside the giant. I think I will chop down the igloo and trap the Giant inside. Now--I will run away. I must be careful not to meet Big Wife.

Big Wife: (Excitedly) I am chasing the man. I am gaining on him. I see a frozen river.

Man: I have an idea. I'll chop this ice so that it will split apart. . .and the river flows. I wait, trying to find out what will happen to Big Wife.

Big Wife: (huffing and puffing) How did you get across this river?

Man: By drinking it.

Big Wife: So I start drinking. . .

Man: Oh, drink some more.

Big Wife: I am about to burst.

Man: Finish it now. She is trying to finish it. She is drinking extremely fast. She has drunk all the river, she simply bursts, exploding. Well, that is something! First there was Big Wife, then there was Big Wife so full of water she might burst. Now there is no Big Wife and it is very foggy all around.

Narrator: This is how fog came to be everywhere. Soon the wind blows the fog away. When the fog is gone,

he starts home. These then are the words about "The Giant and the Man."

J. Group Dance (Horn pipe)

Shakespeare Scripts

A. Battle of the Sexes

--list of selected scenes

B. The Magic and the Supernatural

--arranged by Laurie O'Brien

Battle of the Sexes

Company: 4 men, 2 women

A. Petruchio-Kate scenes from Taming of the Shrew

Act II-Scene i Kate/Petruchio confrontation
Act IV-Scene v a Public Roa
Act V-Scene ii The Wager and Kate's governance speech

B. Quartet from Midsummer Night's Dream

Act III-Scene ii, l. 123-361

C. Portia-Brutus Scene from Julius Caesar

Act II-Scene i

D. Othello-Desdemona from Othello

Act V-Scene ii, The murder scene
l. 1-117

The Magic and the Supernatural

a cutting of Shakespearean scenes

by Laurie O'Brien

Three witches enter, (A, B, and C)

A: Wher shall we three meet again
In thunder, lighting, or in rain?

B: When the hurlyburly's done.
When the battle's lost and won.

C: That will be ere the set of sun.

A: Where the place?

B: Upon the heath.

A: I come, Graymalkin!

B: Paddock calls.

C: Anon!

All: Fair is foul, and foul is fair.
Hover through the fog and filthy air.

Prospero: Ye elves of hills, brooks, standing lakes, and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrumps, that rejoice
To hear the solemn curfew; by whose aid
(Weak masters though ye be) I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azur'd vault
Set roaring war; to the dread rattling thunder
Have I given fire and rifted dove's stout oak
With his own bolt; the stong-bas'd promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar; graves at my command
Have wak'd their sleepers, op'd, and let'em forth
By my so potent art.

Puck: Now it is the time of night
That the graves, all gaping wide,
Every one lets forth his sprite,

Puck: In the churchway paths to glide;
And we faries, that do run
By the triple Hecate'd team
From the presence of the sun,
Following darkness like a dream,
Now are frolic.

Oberon: (noticing him) My gentle Puck, come nither. Thou
rememb'rest
Since once I sat upon a promontory
And heard a mermaid, on a dolphin's back,
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres
To hear the sea-maid's music.

Puck: I remember.

Ober: That very time I saw (but thou couldst not)
Flying between the cold moon and the earth
Cupid, all arm'd. A certain aim he took
At a fair Vestal, throned by the West,
And loos'd his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts.
But I might see young Cupid's fiery shaft
Quenched in the chaste beams of the wat'ry moon
And the imperial vot'ress passed on,
in maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell.
It fell upon a little Western flower,
Before milk-white, now purple with love's wound,
And maidens call it love-in-idleness.
Fetch me that flow'r; the herb I show'd thee once.
The juice of it, on sleeping eyelids laid,
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb, and be thou here again
Ere the Leviathan can swim a league.

Puck: I'll put a girdle round about the earth
In forty minutes. (Exit)

Ober: Having once this juice,
I'll watch Titania when she is asleep
And drop the liquor of it in her eyes.
The next thing then she, waking, looks upon
(Be it on lion, bear, or wolf, or bull,
Or meddling monkey, or on busy ape)
She shall pursue it with the soul of love.

Puck enter

Hast thou the flower there? Welcome, wanderer.

Puck: Ay, there it is.

Ober: I pray thee give it me.
I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows;
Quite over-canopied with luscious woodbine,
With sweet musk-roses, and with eglantine.
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in;
And with the juice of this I'll streak her eyes
And make her full of hateful fantasies.

Scene II-Enter Titania

Queen: Come, now a roundel and a fairy song;
Then, for the third part of minute, hence--
Some to kill cankers in the musk-rose buds,
Some war with reremice for their leathren wings,
To make my small elves coats, and some keep back
The clamourous owl, that nightly hoots and wonders
At our quaint spirits. Sing me now asleep.
Then to your office, and let me rest.

1 Fairy: You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.
(Chorus)
Philomele, with melody
Sing in our sweet lullaby;
lulla, lulla, lullaby; lulla, lulla, lullaby;
Never harm
Nor spell nor charm
Come our lovely lady nigh.
So good night, with lullaby.

2 Fairy: Hence, away! Now all is well.
One aloof stand sentine!

Enter Oberon

Ober: What thou seest when thou dost wake,
Do it for thy true-love take;
Love and languish for his sake.
Be it ounce or cat or bear,
Pard, or boar with bristled hair
In thy eye that shall appear
When thou wak'st, it is thy dear.
Wake when some vile thing is near.

Bottom: Are we all met?

Quince: Pat, pat; and here's a marvail's convenient place for our rehearsal.
This green plot shall be our stage, this hawthorn brake
Our tiring house, and we will do it in action as we will do it before the Duke.

Come, sit down every mother's son, and rehearse your parts.
Pyramus, you begin. When you have spoken your speech, enter into that brake; and so every one according to his cue.

Puck: What hempen homespuns have we swagg'ring here,
So near the cradle of the Fairy Queen?
What, a play toward? I'll be an auditor;
An actor too perhaps, if I see cause.

Quince: Speak, Pyramus. Thisby, stand forth.

Bottom: ----Thisby, the flowers of odious savours sweet----

Quince: Odorous! Odorous!

Bottom: ----Odours savours sweet;
So hath thy breath, my dearest Thisby dear.
But hark, a voice! Stay thou but here awile.
And by and by I will to thee appear. (Exit)

This: Must I speak now?

Quince: Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again.

This: Most radiant Pyramus, most lily-white of hue,
Of colour like the red rose on triumphant brier,
Most brisky juvenal, and eke most lovely Jew,
As pure as truest horse, that yet would never tire,
I'll meet thee, Pyramus, at Ninny's tomb.

Quince: "Ninus' Tomb." man! Why, you must not speak that yet. That you answer to Pyramus.
You speak all your part at once, cues and all.
Pyramus enter. Your cue is past; it is "never tire."

This: O--A true as truest horse, that yet would never tire.

(Enter Robin and Pyramus with an ass head)

Pyr: If I were fair, Thisby. I were only thine.

Quince: O monstrous! O Strange! We are haunted. Pray, masters!
Fly masters! Help!

Puck: I'll follow you; I'll lead you about a round,
Through bog, through bush, through brake, through brier.
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn.
(Exit)

Bottom: Why do they run away? This is a knavery of them to make me afraid.

I see their knavery. This is to make an ass of me; to fright me, if they could. But I will not stir from this place, do what they can. I will walk up and down here, and will sing, that they shall hear I am not afraid. (Sings)

The woosel cock so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill--

Tita: What angel wakes me from my flow'ry bed?
I pray thee, gentle mortal, sing again.
Mine ear is much enamoured of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force (perforce) doth move me,
On the first view, to say, to swear, I love thee.

Bottom: Me thinks, mistress, you should have little reason for that. And yet, to say the truth, reason and love keep little company together now-a-days. The more the pity that some honest neighbours will not make them friends. Nay I can gleek, upon occasion.

Tita: Thou art as wise as thou art beautiful.

Bottom: Not so, neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

Tita: Out of this wood do not desire to go.
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate,
The summer still doth tend upon my state;
And I do love thee. Therefore go with me.

Tita: I'll give thee fairies to attend on thee;
And they shall fetch thee jewels from the deep,
And sing while thou on pressed flowers dost sleep;
And I will purge the mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! and Mustardseed!
Be kind and courteous to this gentleman.
Come wait upon him; lead him to my bower.
The moon, methinks, looks with a wat'ry eye;
And when she weeps, weeps every little flower,
Lamenting some enforced chastity.
Tie up my love's tongue, bring him silently.

Pros: What, Ariel! My industrious servant, Ariel!

Ariel: What would my potent master? Here I am.

Pros: Thou and thy meaner fellows your last service
Did worthily perform; and I must use you
In such another trick. Go bring the rabble,
O'er whom I give thee pow'r, here to this place.
Bestow upon the eyes of these young people
Some vanity of mine art. It is my promise
And they expect it from me.

Ariel: Presently?

Pros: Ay, with a twink.

Ariel: Before you can say 'Come' and 'Go',
And breathe twice and cry, 'So, so,'
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? No?

Pros: Dearly, my delicate Ariel. Do not approach
Till thou dost hear me call.

Ari: What shall I do? Say what! What shall I do?

Pros: Go make thyself like a nymph o' th' sea. Be subject
To no sight but thine and mine; invisible
To every eyeball else. Go take this shape.

(To self, introducing Caliban--)

Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

Caliban: As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen

Cal: Drop on you both! A south-west blow on ye
And blister you all o'er.

Pros: For this, be sure, to-night thou shalt have cramps,
Side-stiches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee; thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
than bees that made 'em.

(Turns)

(Enter Stephano and Trinculo)

Stephano: Tell not me! When the butt is out, we will drink
water; not a drop before. Therefore
Bear up and board 'em! Servant monster, drink to me.

Trin: Servant monster? The folly of this island!
They say there's but five upon this isle:
We are three of them. If th' other two be
brained like us, the state totters.

Ste: Drink servant monster, when I bid thee:
Thy eyes are almost set in thy head.

Trin: Where should they be set else? He were a brave
monster indeed if they were set in his tail.

Ste: Mooncalf, speak once in thy life, if thou beest a
good mooncalf.

Cal: How does thy honour? Let me lick thy shoe.
I'll not serve him; he is not valiant.

Trin: Thou liest, most ignorant monster! I am in case
to justle a constable.
Wilt thou tell a monstrous lie, being but half a
fish and half a monster?

Cal: Lo, how he mocks me! Wilt thou let him, my lord?
Bite him to death I prithee!

Ste: Trinculo, keep a good tongue in your head.
The poor monster's my subject, and he shall not
suffer indignity.

enter Ariel -- invisible

Cal: I thank my noble lord.
As I told thee before, I am subject to a tyrant,
A sorcerer, that by his cunning hath
Cheated me of the island.

Ari: Thou liest

Cal: Thou liest, thou jesting monkey thou!
I would my valiant master would destroy thee.
I do not lie.

Ste: Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.

Trin: Why, I said nothing.

Ste: Mum then, and no more. Proceed.

Cal: I say by sorcery he got this isle;
From me he got it. If thy greatness will
Revenge it on him--for I know thou dar'st
Thou shalt be lord of it, and I'll serve thee.

Ste: How now shall this be compass'd?
Canst thou bring me to the party?

Cal: Yea, yea, my lord! I'll yield him thee asleep,
Where thou mayst knock a nail into his head.

Ari: Thou liest; thou canst not.

Cal: What a pied ninny's this! Thou scurvy patch!
I do beseech thy greatness give him blows
And take his bottle from him. When that's gone,
He shall drink naught but brine, for I'll not show him
Where the quick freshes are.

Ste: Trinculo, run into no further danger.
Interrupt the monster one word further and, by this hand, I'll turn my mercy out o' doors and make a stockfish of thee.

Trin: Why, what did I? I did nothing. I'll go farther off.

Ste: Didst thou not say he lied?

Ari: Thou liest.

Ste: Do I so? Take thou that! (strikes Trinculo)
As you like this, give me the lie another time.

Trin: I did not give thee the lie. Out o' your wits, and hearing too? A pox o' your bottle!
This can sack and drinking do. A murrain on your monster, and the devil take your fingers!

Cal: Ha, ha, ha!

Ste: Now forward with your tale. --Prithee stand further off. Proceed.

Cal: Why as I told thee, 'tis a custom with him
I' th' afternoon to sleep. There thou mayst brain him,
Having first seiz'd his books, or with a log
Batter his skull, or paunch him with a stake,
Or cut his wesand with thy knife.

Ste: Monster, I will kill this man. His daughter and I will be king and queen, save our Graces! and Trinculo and thyself shall be viceroys.
Dost thou like the plot, Trinculo?

Trin: Excellent.

Ste: Give me thy hand. I am sorry I beat thee; but while thou liv'st, keep a good tongue in thy head.

Cal: Within this half hour will he be asleep.
Wilt thou destroy him then?

Ste: Ay, on mine honour.

Ari: This will I tell my master.

Cal: Thou mak'st me merry; I am full of pleasure.
Let us be jocund. Will you troll the catch
You taught me but whilere?

Ste: At thy request monster, I will do reason, any reason.
Come on Trinculo, let us sing.

Ste: Flout 'em and scout 'em
Trin: And scout 'em and flout 'em.
Thought is free.

Cal: That's not the tune. . .

(Ariel plays)

Trin: This is the tune of our catch, play'd by the picture of No-body.

Ste: If thou beest a man, show thyself in thy likeness.
If thou beest a devil, take't as thou list.

Trin: O, forgive me my sins!

Ste: He that dies pays all debts. I defy thee. Mercy upon us!

Cal: Art thou afeard?

Ste: No, monster, not I.

Cal: Be not afeard. The isle is full of noises.
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices
That, if I then had wak'd after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that, when I wak'd,
I cried to dream again.

Ste: This will prove a brave kingdom to me, where I shall have my music for nothing.

Cal: When Prospero is destroy'd.

Ste: That shall be by and by. I remember the story.

Trin: The sound is going away. Let's follow it, and after do our work.

Ste: Lead monster; we'll follow. I would I could see this taborer! He lays it on.

Pros: This was well done, my bird.
Thy shape invisible retain thou still
The trumpery in my house, go bring it hither
For stale to catch these thieves.

Ari: I go, I go. (exit)

Pros: A devil, a born devil, on whose nature
Nurture can never stick! on whom my pains,
Humanely taken, all, all lost, quite lost!
And as with age his body uglier grows,
So his mind cankers. I will plague them all,
Even to roaring.

(Enter Ariel, loaden with glistering apparel, etc.)

Come, hang them on this line.

(Prospero and Ariel remain invisible) Caliban, Stephano, and Trinculo awaken

Cal: Pray you tread softly, that the blind mole may not
Hear a foot fall. We now are near his call.

Ste: Monster, your fairy, which you say is a harmless
fairy, has done little better than play'd
the Jack with us.

Cal: Prithee, my king, be quiet. Seest thou here?
This is the mouth o' th' cell. No noise, and enter.
Do that good mischief which may make this island
Thine own for ever, and I thy Caliban,
For aye thy foot-licker.

Trin: O King Stephano! O peer! O worthy
Stephano, look what a wardrobe here is for thee!

Cal: Let it alone, thou fool! it is but trash.

Ste: Put off that gown, Trinculo. By this hand, I'll
have that gown!

Trin: Do, do! We steal by line and level, an't like
your Grace.
Monster, come put some lime upon your fingers,
and away with the rest!

Cal: I will have none on't. We shall lose our time
And all be turn'd to barnacles, or to apes
With foreheads villanous low.

[A noise of hunters heard. Enter divers Spirits in shape of dogs and hounds, hunting them about, Prospero and Ariel setting them on Caliban, Stephano, Trinculo, driven out.]

Pros: Go, charge my goblins that they grind their joints
With dry convulsions, shorten up their sinews
With aged cramps, and more pinch-spotted made them
Than pard or cat o' mountain.
Let them be hunted soundly. At this hour lie at my
mercy all mine enemies.

(turning to them)

A solemn air, and the best comforter
To an unsettled fancy, cure thy brains
Now useless, boil'd within thy skull! There stand,
For you are spell-stopp'd.
The charm dissolves apace;
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason.

[Three awaken]

Trin: All torment, trouble, wonder, and amazement
Inhabits here. Some heavenly power guide us
Out of this fearful country!

Ariel: Exuent

If we shadows have offended,
Think but this, and all is mended--
That you have but slumb'red here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream.
Gentles, do not reprehend.

Act Exit

Thunder enter two witches A and B

A: Thrice the brinded cat hath mew'd.

B: Thrice and once the hedge-pig whin'd.

A: Harpier cries; 'tis time, 'tis time.

B: (C joining)
Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Swelt'red venom sleeping got,
Boil thou first i' th' charmed pot.

All: Double, double, toil and trouble;
Fire burn, and cauldron bubble.

A: Fillet of fenny snake, in the poison'd entrails throw.
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blindworm's sting,
Lizard's let, and howlet's wing;
For a charm of pow'rful trouble
Like a hell-broth boil and bubble.

All: Double, double, toil and trouble;
Fire burn, and cauldron bubble.

B: Cool it with a baboon's blood,
Then the charm is firm and good.

(to other two)

C: O, well done! I comment your pains,
And every one shall share i' th' gains.
And now about the cauldron sing
Like elves and fairies in a ring,
Enchanting all that you put in

Bar: Who's there?

Fra: Nay, answer me: stand and unfold yourself.

Bar: Long live the king!

Fra: Barnardo?

Bar: He.

Fra: You come most carefully upon your hour.

Bar: 'Tis now struck twelve; get thee to bed, Francisco.

Fra: For this relief much thanks, 'tis bitter cold,
And I am sick at heart.

Bar: Have you had quiet guard?

Fra: Not a mouse stirring.

Bar: Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.

Fra: I think I hear them; Stand ho, who is there?

(Enter Hamlet, Horatio and Marcellus)

Hor: Friends to this ground.

Mar: And liegemen to the Dane.

Fra: Give you good night.

Mar: O, farewell, honest soldier,
Who hath reliev'd you?

Fra: Barnardo hath my place; Give you good night. (exit)

Mar: Holla, Barnardo!

Bar: Say, What, is Horatio there?

Hor: A piece of him.

Bar: Welcome, Horatio, welcome good Marcellus.

Hor: What, has this thing appear'd again to-night?

Bar: I have seen nothing.

Mar: Horatio says 'tis but our fantasy,
And will not let belief take hold of him,
Touching this dreaded sight twice seen of us;
Therefore I have entreated him along,
With us to watch the minutes of this night,
That if again this apparition come,
He may approve our eyes and speak to it.

Hor: Tush, tush, 'twill not appear.

Bar: Sit down a while,
And let us once again assail your ears,
That are so fortified against our story,
What we have two nights seen.

Hor: Well, sit we down,
And let us hear Barnardo speak of this.

Bar: Last night of all,
When yond same star that's westward from the pole
Had made his course to illume that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one--

Enter Ghost

Mar: Peace, break thee off, look, where it comes, my lord.

Bar: In that same figure like the king that's dead.

Hor: Look, my lord, it comes!

Hamlet: Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell.
Be thy intents wicked or charitable,
Thou com'st in such a questionable shape
That I will speak to thee. I'll call thee Hamlet,
King, father, royal Dane. O, answer me!
Let me not burst in ignorance, but tell
Why thy canoniz'd bones, hearsed in death,
Have burst their cerements; why the sepulchre
Wherein we saw thee quietly inurn'd
Hath op'd his ponderous and marble jaws
To cast thee up again. What may this mean
That thou, dead corse, again in complete steel,
Revisits thus the glimpses of the moon,
Making night hideous, and we fools of nature

Hamlet: So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? What should we do?

Ghost beckons Hamlet

Hor: It beckons you to go away with it,
As if it some impartment did desire
To you alone.

Mar: Look with what courteous action
It waves you to a more removed ground.
But do not go with it!

Hor: Do not, my lord!

Ham: Why, what should be the fear?
I do not set my life at a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again. I'll follow it.

Hor: What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other, horrible form
Which might deprive your sovereignty of reason
And draw you into madness? Think of it.
The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fadoms to the sea
And hears it roar beneath.

Ham: It waves me still.
Go on. I'll follow thee.

Mar: You shall not go, my lord.

Ham: Hold off your hands!

Hor: Be rul'd. You shall not go.

Ham: My fate cries out
And make each petty artire in this body
As hardy as the Nemean lion's nerve

Ghost beckons

Still am I call'd. Unhand me, gentlemen.
By heaven, I'll make a ghost of him that lets me
I say, away!--Go on. I'll follow thee.

Ham: Whither wilt thou lead me? Speak! I'll go no further.

Ghost: Mark me.

Ham: I will.

Ghost: My hour is almost come,
When I to sulph'rous and tormenting flames
Must render up myself.

Ham: Alas, poor ghost!

Ghost: Pity me not, but lend thy serious hearing
To what I shall unfold.

Ham: What?

Ghost I am thy father's spirit,
Doom'd for a certain term to walk the night,
And for the day confin'd to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and Purg'd away.
But this eternal balzon must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love--

Ham: O God!

Ghost: Revenge his foul and most unnatural murther.

Ham: Murther?

Ghost: Murther most foul, as in the best it is;
But this most foul, strange, and unnatural.

Ham: Hast me to know't, that I, with wings as swift
As meditation or the thoughts of love,
May sweept to my revenge.

Ghost: I find thee apt;
Now, Hamlet, hear.
'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forged process of my death
Rankly abus'd. But know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.

Ham: O my prophetic soul!
My uncle?

Ghost: Ay, that incestuos, that adulterate beast,

Ghost: --won to his shameful lust
The will of my most seeming virtuous queen.
O Hamlet, what a falling-off was there,,,

But soft! methinks I scent the morning air.
Brief let me be. Sleeping within my orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebona in a vial,
And in the porches of my ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body
And with a sudden vigour it doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood. So did mine;
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once dispatch'd;
And If thou hast nature in thee, bear it not.
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
Fare thee well at once.
The glowworm shows the matin to be near
And gins to pale his uneffectual fire.
Adieu, adieu, adieu! Remember me. (exit)

Ham: O all you host of heaven! Hold, hold, my heart!
Remember thee?
Yea, from the table of my memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past
That youth and observation copied there,
And thy commandment all alone shall live
Within the book and volume of my brain,
unmix'd with baser matter. Yes, by heaven!
Now to my word:
It is 'Adieu, adieu! Remember me.'
I have sworn't.

Pros: Spirits, which by mine art
I have from their confines call'd to enact
My present fancies.

There's something else to do. Hush and be mute,
Or else our spell is marr'd.

Enter Clarence and Keeper

Keeper: Why looks your grace so heavily to-day?

Clarence: O, I have passed a miserable night,
So full of fearful dreams, of ugly sights,
That, as I am a Christian faithful man,

Clarence: I would not spend another such a night,
Though 'twere to buy a world of happy days--
So full of dismal terror was the time.

Keeper: What was your dream, my lord? I pray you tell me.

Clarence: Methoughts that I had broken from the Tower
And was embarked to cross to Burgandy,
And in my company my brother Gloucester,
Who from my cabin tempted me to walk
Upon the hatches: thence we looked toward England
And cited up a thousand heavy times,
During the wars of York and Lancaster,
That had befall'n us. As we paced along
Upon the giddy footing of the hatches,
Methought that Gloucester stumbled, and in falling
Strúck me (that thought to stay him) overboard
Into the tumbling billows of the main.
O Lord! methought what pain it was to drown!
What dreadful noise of waters in mine ears!
What sights of ugly death within mine eyes!
Methoughts I was a thousand fearful wracks;
A thousand men that fishes gnawed upon;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scatt'red in the bottom of the sea:
Some sat in dead men's skulls, and in the holes
Where eyes did once inhabit, there were crept
(as 'twere in scorn of eyes) reflecting gems,
That wooed the slimy bottom of the deep
And mocked the dead bones that lay scatt'red by.

Keeper: Had you such leisure in the time of death
To gaze upon these secrets of the deep?

Clarence: Methought I had; and often did I strive
To yield the ghost; but still the envious flood
Stopped in my soul, and would not let it forth
To find the empty, vast, and wand'ring air,
But smothered it within my panting bulk,
Who almost burst to belch it in the sea.

Keeper: Awaked you not in this sore agony?

Clarence: No, no, my dream was lengthened after life.
O, then, began the tempest to my soul!
I passed (methought) the melancholy flood,
With that sour ferryman which poets write of,
Unto the kingdom of perpetual night.
The first that there did greet my stranger soul
Was my great father-in-law, renowned Warwick,
Who spake aloud, 'What scourge for perjury
Can this dark monarchy afford false Clarence?'
And so he vanished. Then came wand'ring by

Clarence: A shadow like an angel, with bright hair
Dabbled in blood, and he shrieked out aloud,
'Clarence is come--false, fleeting, perjured
Clarence,
That stabbed me in the field by Tewksbury:
Seize on him Furies, take him unto torment!'
With that (methought) a legion of foul fiends
Environed me, and howled in mine ears
Such hideous cries that with the very noise
I, trembling, waked, and for a reason after
Could not believe but that I was in hell,
Such a terrible impression made my dream.

Keeper: No marvel, lord, though it affrighted you;
I am afraid (methinks) to hear you tell it.

Clarence: Ah, keeper, keeper, I have done these things
(That now give evidence against my soul)
For Edward's sake, and see how he requites me!
O God! if my deep pray'rs cannot appease thee,
But thou wilt be avenged on my misdeeds,
Yet execute thy wrath in me alone:
O, spare my guiltless wife and my poor children!
Keeper, I prithee sit by me awhile.
My soul is heavy, and I fain would sleep.

Keeper: I will, my lord. God give your grace good rest!

All: The wierd sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about,
Thrice to thine, and thrice to mine.
And thrice again to make up nine.
Peace! The charm's wound up.

C: (To audience)
You do look, my son, in a mov'd sort,
As if you were dismay'd. Be cheerful, sir.
Our revels now are ended. These our actors,
As I fore told you, were all spirits and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Junior High Script

1776-2076

by Charles and Lola Wilcox

Characters: A: girl named Ellie (or) boy named Adam B: woman named Elsa (or) man named Adam

When the play opens, B is sitting in (his, her) space, with paper and pencil, portable writing desk, tape recorder. A runs on stage, mimes running through woods, climbing over rocks, etc. He (she) hears the voices of his (her) family running through his mind and responds to these voices while running.

younger brother's voice: screams, whine.

Mother: What's going on?

Father: Damn it, are you picking on your little brother again, A? (Ellie or Adam)

Mother: Can't you children get along? We're supposed to be on vacation.

Father: What are you doing!

brother: (A) won't let me help put up the tent.

Father: Leave the stakes alone! (A), what are you doing with the tent stakes?

A: (spoken while running) You told me to put up the tent.

Father: That's not the right way. You have to start over here with the long pole. How many times do I have to tell you. . . .

brother: A said (she, he) had a better way to do it.

Father: This is no time for games. I want to get camp set up so we can enjoy ourselves. Here, gimme that pole.

A: Gimme a chance, Dad.

Mother: If you can't be of any use with the tent, A, you can come and help me.

A: Please, move.

brother: (screams) (A) pushed me!

Father: What did you do that for?

Mother: I just can't stand it. What's wrong with you anyway?

Father: Get out of here. Go get some firewood. Anything, but leave.

A: O.K., O.K. (repeats, gradually getting louder but also getting out of breath)

Father, mother, brother:
A, A, A Come back, wait. (etc. gradually fading away)

A falls, clunks head. Twists ankle, takes a discovery minute, tries to walk, is dizzy, can't walk very well.

A: Help. . .help, help!

(B looks up, has a moment to listen. Heads towards the voice. B stands and listens; doesn't hear anything. A is turning inward on (his, her) helplessness.)

B: Hello! Is someone there? Hello?

A: (starts to call out, then stops, embarrassed but as B turns to go) Yes (in haste) Over here!

B: Hello, youngster. Are you all right?

A: No (disgusted). I think I've sprained my ankle. Anyway it hurts too much to walk on it. I was running through the woods and fell. Like a dumb-head.

B: Let me look at it.

A: No, it'll be all right.

B: I have a small cabin just over there. You could come with me, and rest a little and see if your ankle improves. (B acts on the speech while giving it, helping A up and into the cabin area.

(A stumbles and B really takes a firm hold.)

At my age I feel a little unsteady myself sometimes. We can help each other. (A gratefully accepts this compromise)

A: My parents aren't very far from here. We're camped in Beaver Creek Campground.

B: Beaver Creek Campground is better than four miles from here. You've come further than you think.

A: (Looking around, changing the subject) Do you live here? What are you doing?

B: Well, I'm retired. And I decided to write a novel about this place.

A: This cabin?

B: This cabin, yes, and the man and woman who built it, and all the men and women who lived in this bit of wilderness before that, back to the beginning.

A: I wish I had a place like this to go--to get away from people.

B: Yes, that's what they all wanted. That's why they came here.

A: Who?

B: The people who lived here before us. Take my father. (Picks up diary). He came here from Missouri to set up as a rancher. This is my mother's diary. She tells about how hard it was at first. My father came out here, found the land, built the cabin, then sent for her.

Wife: He met me at the station, just as we planned. He looked so handsome in his boots and kerchief. I know I looked like something the cat drug in after coming 600 miles from Missouri. But he said I looked. . .

Husband: She looked so pretty, just like I remembered. I thought maybe she'd think I looked like a foreigner, don't reckon she ever saw me in anything but a city suit before that day.

Wife: I asked him where we were going, how far it was to the ranch. It seemed so strange to talk about "a ranch." 2000 acres we own here on Beaver Creek. That's as much land as lies under the whole town where we come from in Missouri.

Husband: 2000 acres seemed too big to her. But I explained we needed even more because cattle take so much.

Husband: Someday this will just be the summer pasture; the main ranch will be down in the valley. I've got my eye on the place we need already. 15,000 acres.

Wife: I hope we move to this valley ranch soon. Not that I don't like this cabin. He says we won't be able to get to town in the winter. This little cabin away here in the pines is beautiful now--but I'm afraid of what he says the winter's like. All I told him was that if he planned on having sons to help him then I would need some space big enough indoors as well as out to raise them proper.

A: Were you the only kid they had?

B: Oh, no. I was in the middle.

A: Did you have any brothers? I do.

B: Oh, lots. Four. Two older, two younger. I hated them all from the time I was eight until I was twenty. Hardly a week went by without somebody getting a black eye. My mother used to say, "I wish I'd had a dozen of you. I'd drown you all."

A: Really? (pause) What happened when you got to be twenty?

B: I left home. Then we got along fine. Matter of territory, you know. 2000 acres wasn't enough for Dad; 15,000 acres wasn't enough for a whole family. That's what it is all about--who belongs to what and how much can <u>you</u> have. (picks up the diary) I was just two when we moved from this cabin to the valley ranch. They'd lived here seven years. Mom was so glad to move.

Wife: We're going! I can hardly believe it, after all this. Seven winters I've spent here, three children I've had here, and I thought none of them would live through the awful cold.

Husband: You're really glad we bought the 'ole Haggerty place, aren't you, honey?

Wife: My God, yes! Just think, I'll have water out of a pump instead of the creek. And real bedrooms, separate from the rest of the house. And a sitting room. And friends to come and sit in it.

Husband: Sounds a might crowded to me. But I know you put

Husband: up with a lot, moving out here into nowhere.

Wife: You know, now we're going to have Christmas parties. All the valley folk will come. And we'll go to weddings and funerals and christenings. And church. And barn dances. First time you courted me we went to a dance.

Husband: I can still dance (does a few steps) There, see. I'll be able to fit right in to Valley life. But I'm going to miss this place like my own arm.

Wife: There's no reason why this cabin has to be left to the wind and the weather. We'll keep it up so we can come here when we need to.

Husband: I need a place to go to be by myself sometimes. No kids, no neighbors, no cattle, no hay hands, no bills. This could be that place.

Wife: That way each of us has a little of what he needs.

Husband: Well, that'd be all right. Can I have this dance, m'am?

A: Did you ever come to this cabin with him? I would have.

B: Sometimes I came with him when there was something to fix--a window broken during the winter or a fence around the garden to keep out the cows. Later, when I needed to, I came here by myself. All us kids did. We needed space in our togetherness.

A: I hate living with my family. They always put me down. They think I can't do anything right. We fight all the time. Mostly my parents take my brother's side of it because I'm older and I'm supposed to know better.

B: That'll change. Your brother will get bigger and then he'll have to know better too. The best thing is to give each other a little room. Some folks never learn that: they think all the space around them, and all the territory too, belongs to them and that they can do what they like with it. Take the story of Jediah Barnes and Axel Peterson. Axel Peterson was the man who staked the original gold claim on Beaver Creek back in 1850. Or so he said. Old Jud Barnes said the same thing.

Jud: I seen a stake back yonder with the initials A.P.

Jud: on it, Axel. Wouldn't be yours, would it?

Axel: If it looked like this one here, it was.

Jud: I guess you know I prospected this valley last year and the year before.

Axel: Yeah. But this year you worked up around the Ute Needles. That's a good five miles from this drainage.

Jud: Shoot, the coals ain't dead in my campfire yet. Some noaccount claim jumper horns right in.

Axel: It's you that's hornin' in. We'd never seen hide nor hair of ya if ya hadn't heard about my luck. Now I'm goin' 'ta drive this here last stake and take this here last bunch of samples to town and record my claim. When I come back I'd be obliged if you and your horse's hind end 'ed take yourselves outa Beaver Creek.

Jud: It ain't your claim, Axel Peterson. You got no right to it. I was here first and I mean to be here after you've left the Territory. Which you're going to do as quick as you can get your gear together and move it out.

Axel: You're a little short on one end to be ordering people around.

Jud: Dynamite comes in little packages.

Axel: Well, we'll just try that.

(they fight: a Grotowski fight; move slowly to exhaustion and real time tempo)

B: At the end of two hours, according to the way they told it, nobody had won and neither man could stand up. So they helped each other back to town.

A: What happened to the claim?

B: It didn't matter who owned it because the entire find amounted to $40 worth of gold bearing quartz--and Axel took that with him to the Assey office to record the claim. He spent the rest of the season digging test holes all over Beaver Creek trying to find the vein where that quartz came from. Never did, and gave up gold mining. Started the general store, selling picks and shovels to everybody else. Store still stands.

A: What happened to Jud?

B: He tried to jump a claim in **the Wyoming Black** Hills and was found head down at the bottom of a dry wash.

A: Some people are never satisfied with what they've got.

B: That was one of Axel Peterson's test holes **you** fell into. (**they** laugh) My book goes back further to the time of the explorers and the trapper's. Perhaps I'll go back as far as the Spanish and the Indians. There have been a lot of different people who came this way.

A: I don't think about all that--all those people. Not as real people who actually lived here, who ate and slept and walked around here.

B: Ah, but it's called Beaver Creek for a reason. A trapper named it. There are places all over this territory named by the French, Spanish and Indian people who lived here in the 17 and 1800's. Here's some French ones: Platte River, De Beque, Tetons, Cache La Poudre. Spanish names are like Rio **Grande**, Mesa Verde, Colorado. Indian names are everywhere; Sanquache, Manitou, Umcompagre, Awkaree are only a few. It was when the Americans came that the fur trade days ended. There's a story about an American fur agent, Zachary Hughes, and a French Trapper, Jacques Baptiste, and his Ute wife, Good Heart....

Zach: Well, Jacques Baptiste, that was a fine venison stew. Your woman knows how to please the palate.

Trapper: Oui, Ms---Hughes. If we **only** had a little tobacco I could offer you a smoke to finish the meal.

Zach: I been savin' some. (stokes pipe) You seem to be a prosperous enough trapper, Jacques. What would you say is a fair price for a prime beaver pelt next spring?

Baptiste: Has the American a better price to offer than the British?

Zach: My resources are unlimited, Jacques. I'm prepared to pay top price and better no matter what the quality of the pelt.

Baptiste: Like all your countrymen, you talk big. Larger than your wallet, maybe? If what you say is true,

Baptiste: prove it at the yearly Rendevous. Words cannot buy pelts, mon ami.

Zach: Baptiste, you seem a reasonable fellow and I'll be straight with you. The American Fur Company wishes to keep the Spanish and British interests from monopolizing the beaver trade in these mountains. To do that we will have to lose money for a few years. A clever man like yourself could stand to make a lot of money in no time a'tall.

Baptiste: The Americans are new to this game. I named this place Beaver Creek; if I am careful there will still be beaver here when I am ready to hang up my traps and return to France. But this competition you speak of will wipe out all the beaver--from this, and from every other place.

Zach: The beaver trade will not last another ten years anyway. Prices for pelts have to go down. We'll just hurry up the process a little. You should think of giving your Ute woman a Christian wedding ceremony and settling down here. You could guide for settlers coming out west from our crowded eastern states.

Baptiste: Such a thing is too far away. France is my home. I will return with much money from the beaver and leave this place for the next man after me.

Zach: That man will be an American.

Baptiste: And perhaps he has not waited for me to leave, eh? Perhaps he is here already, sits with me at my campfire, talking of furs, and of settlers.

Zach: Perhaps. (silence)

B: I ran across some old letters from the fur trapping days. . .a third hand story about an American Fur Company agent who was lost two seasons in the mountains. He was found drifting down the river by Company scouts, starved, delirious and raving.

A: He was Zachary? Right?

B: For the purposes of my novel he is. I believe that many such meetings between Indian, French, and British trappers took place as the American Fur Company expanded. They knew the world was changing, that the Americans were trying to take over the whole continent if they could. They knew it would mean the end of their way of life. They

B: fought to keep that from happening in any and every way they knew how.

Baptiste: Be sure, Zachary Hughes, you must wait here a bit. I will see that your horse is well fed.

Zach: I'll tend to my horse, Baptiste, never mind. I always take care of my horses and gear myself. No problems that way.

Baptiste: No, no. The perfect host must be all things to his guest. I'll only be a moment.

Zach: (smokes) Hello? (to wife--nothing) Speak English? (nothing) Parlais vous, francaise? (nothing) Well, I don't speak Ute. signs--"good food" (he interprets out loud both sets of signs)

Wife: signs--"you must go"

Zach: (laughs out loud) signs--"no. I sleep your lodge."

Wife: signs--"you sleep, no wake."

Zach: You don't mean to tell me dear old Baptiste would murder me in my sleep. (pause) signs--"? (would) your man kill me"

Wife: signs--"Yes. You go now across little water. Run north. No take horse. My man wait, hide, shoot you. Take pack, go."

Zach: I think you mean it. Well, I wouldn't be the first agent to disappear in these mountains. signs--Thank you, Good Heart."

A: They were fighting over the land too. Even if they said they were fighting over furs.

B: Yes.

A: Everybody thought what they wanted from the land was the right thing. Baptiste wanted to make a bunch of money from beaver furs; Zachary wanted the mountains to belong to Americans; the miners just wanted the gold; the rancher wanted acres and acres for a cattle ranch. Nobody thought about what the land wanted or was. Or what the land **might** want to be. Is that a silly thing to say?

B: No. Not now. Lately people have begun to think about land and trees and animals having rights of their own. The thought seems a little strange to

B: most of us yet, but we're changing. We are very used to feeling we can do what we want, take what we please. It takes a while to change feelings that are very old, very convenient.

A: Most people just don't think about it. They live in the city and don't think about the fact that it is concrete and steel.

B: There are lots of people who try to find a little of the outdoors. Your parents, for instance, when they come to Beaver Creek camping.

A: But I have friends who never leave the city. They've never seen a deer or forests or really blue skies. And they don't care that they've never seen those things--they don't even think about it.

B: I have a grandson like your friends.

A: Why don't you bring him here?

B: Well, I will ask him again. Now, since you've shown me how important it is.

(mime piece reflecting black future by 2 actors)

A: It's really important. We're getting used to it; we believe that air has to be poisonous, food full of chemicals, people forced to live in tiny boxes. We believe that's the way it has to be and that it's going to get worse.

B: Is that really what you see for the next person in Beaver Valley, A? Is that what you think it will be like for you?

A: I believe I'll live in a place like a cave. I'll stay inside and never want to go out because the outside is so awful. I won't see other people except on screens because they won't go out either. The animals will be gone. Maybe everything else too.

(mime piece reflecting light future by 2 actors)

B: That is one picture of Beaver Valley in 2076. But there are others. We won't necessarily have to live in tombs for the dead and dying. It is possible that our houses will be warmed by the sun, cooled by the wind, open to green parks and covered by a vast, clear sky above.

A: Nobody believes in that kind of future.

B: To the contrary, many people believe in it. I have a friend who is designing towns with paths for people walking that are never crossed by the tracks that take the fast, people moving machines between the widespread places.

A: You really think we'll live in a place like that? All of us? Ordinary people too?

B: I think it is possible. I think right now it is six of one possibility and a half a dozen of the other.

A: Half a chance for either future.

B: I have come to believe that what Beaver Creek looks like in 2076 depends on what you and I do now. It is possible that the dying we feel is only the dying of our kind of world. What you and I do now is what will shape the new world.

A: What are you doing?

B: I'm working on this novel so people will think about the land and how to use it and what its rights are. And I'm going to invite my grandson from the city to come here and stay with me.

A: And do you think that sort of thing will make a difference?

B: Yes. We are changing worlds. We have to pay attention to what in the old world will die and what will live on in the new one. Maybe this will help me say what I mean.

This is a speech made by Seattle, Chief of the Suguamish tribe, when he surrendered his lands to the white man. It was in 1855 and he knew the world of the Indian was dead.

Seattle: We are two distinct races with separate origins and separate destinies. To us the ashes of our ancestors are sacred and their resting place is hallowed ground. You wander far from the graves of your ancestors and seemingly without regret. . . But why should I mourn at the untimely fate of my people? Tribe follows tribe, and nation follows nation, and regret is useless. . .
But when the last Red man shall have become a myth among the White men. . .when your children's children think themselves alone in the field, the

Seattle: store, upon the highway, or in the silence of the pathless woods, they will not be alone. In all the earth there is no place dedicated to solitude. At night when the streets of your cities are silent and you think them deserted, they will throng with the returning hosts that once filled them and still love this beautiful land. The White man will never be alone. Let him be just and deal kindly with my people, for the dead are not powerless. Dead--I say? There is no death. Only a change of worlds.

B: There are your parents. And a brother or two from the sound of it.

A: I don't want them to come just yet. I'm not ready.

B: Nobody is every ready, really. It won't be long and soon you'll have space and time enough to be yourself. Maybe even sooner than you'd like.

A: Yeah, but can I stand it? (as a joke)

B: Of course you can. (pause) How's your ankle?

A: Oh, O.K., I guess.

B: Are you here? Shall I call to them?

A: Not yet. I. . .I wanted to say Thanks first.

B: Yes. Thanks, to you too. (they shake hands)

A: Good luck on your novel.

B: Good luck on our dreams. Good-bye.

A: Good-bye.

(B leaves)